CRITICAL COMMENTARY TO NOS 136-159

136. Hayne van Ghizeghem; [*Amours, amours*]

(i) Trent 89 ff. 25v-26r, heÿne, no text (DTÖ VII inventory no. 522);
(ii) Cas ff. 50v-51r, incipit only, Haine;
(iii) CG ff. 107v-108r (no. 93), incipit 'Amors amors', anon;
(iv) F 229 ff. 285v-286r (no. 264), one stanza of text, anon;
(v) Florence 2794 ff. 21v-22r (no.18), incipit only, anon;
(vi) Glogau nos 261 / 259, with letter 'B' at start, anon;
(vii) Laborde ff. 93v-94 (no. 75), with only two lines of text;
(viii) MC 871N pp. 382-383, textless & anon, with 'Amors amors' in bottom margin;
(ix) Odhecaton A ff. 11v-12r (no. 9), with an added *si placet part* but text incipit only, Hayne;
(x) Perugia 431 ff. 85v-86r (no. 60), incipit only, anon;
(xi) Pix ff. 84v-85r (no. 72), only one stanza of text beginning 'Amors amors', anon;
(xii) Q16 ff. 27v-28r, incipit 'Amours amours' only, anon;
(xiii) Segovia f. 183v (no. 129), incipit only & attribution Scoen Hayne;
(xiv) SevP ff. F10v-F11r (no. 44), one stanza of text, anon;
(xv) Uppsala 76a ff. 11v-12r (no. 14), one stanza of text, anon.
(xvi) P 1719 f. 34v (no. 98), text only, anon.
(xvii) Chasse f. O6v, text only, 'Rondel d'ung amant qui se plaint d'amours', anon.

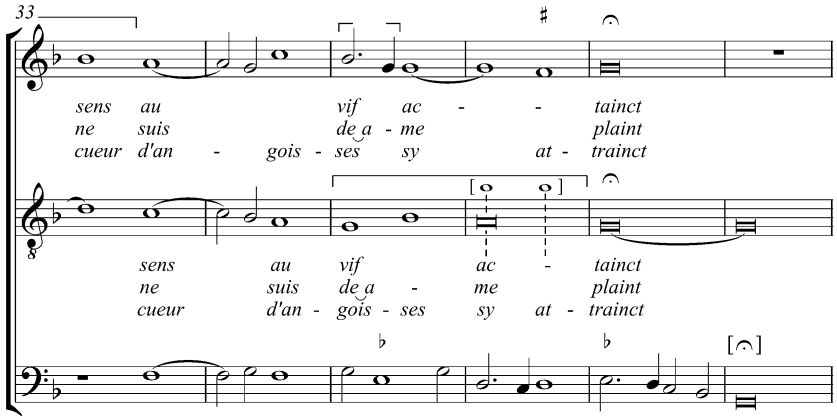
See Fallows, A Catalogue of Polyphonic Songs p. 85 for details of two lute intabulations (one being by Spinacino). Only the Trent 89 version is described in full below.

[Superius] 1: the composer attribution is above the Superius, the m sign is in the left margin, & the b sig is om in the Superius and Contra. The m sign is om in the two lower voices. / 22,1: a small gap follows this note (caused by an erasure?) / 34: 2 F (corr using MC 871N) / 47: 2 E (corr using MC 871N) / 65: no double custos in any voice.

Tenor; 1: the b sig is only given on the first stave (1-21,1) and the second of the three staves (21,2-44,1) omits the clef / 17: 1 & 2 corr from B B by downward diagonals on either side of each note / 36: ns needed for third line of text.

Contratenor; 34: 2 G (corr using MC 871N) / 37-39: the section-ending for the internal lines of Rondeau form here demands something more than a mere pause above 37,1. Therefore if the suggested pause-point for the Contratenor at 39 seems unsuitable, I suggest something like the following adaption.

7.1. Alternative mid-point ending for *Amours, amours*;



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Text; our text largely follows the version in the MC871N edition (see the bibliography section) and I have texted the Tenor even though no extant source does this. The Tenor seems to be singable whereas the Contratenor (which has rapid octave leaps at 8 and 30) does not. The leaping character of this part at 43-46 perhaps also discourages the idea that it might have been sung. Both lower parts of course may be played rather than sung, but our texted Tenor only needs one note split (at 36) to accommodate the text.

Bibliography; DTÖ VII p. 257 (edition after Trent 89). Brown, H. (ed), A Florentine Chansonnier… vol. II p. 629 (edition after F 229). EdM 4 p. 55 (edition after Glogau). Pope & Kanazawa, The Musical Manuscript Montecassino 871 no. 105 (edition after MC871N). Hewitt, H. (ed), Harmonice musices odhecaton A (Cambridge, Massachusetts, 1942) p. 237 & Hudson, B. (ed), Hayne van Ghizeghem: Opera Omnia (CMM 74, 1977) no. 3b (editions after Odhecaton A). Hudson, *ibid.*, plate 1 (facsimile of Pix). Hudson also conflates the sources (*ibid.*, no. 3a).

Trent 89 gives one of the earlier readings for this well-distributed piece along with MC871N. This is a presumably fairly early work of Hayne's like his very widely distributed *De tous biens plaine*. As likely evidence of this I cite the unusual retardation of a Superius dissonance at 55 and the cross-accented cadence at 63-64. In Trent 89 Hayne's chanson occurs as part of a stretch of what looks like continuous copying by one of the later scribes which comprises the end of a Magnificat (no. 62 in this edition) plus the Missa *Groß senen* (no. 14 in this edition) and the two Magnificats nos 63 and 64. The slightly different version of the text's refrain in Pix, SevP & F 229 is published in Pope & Kanazawa, *ibid.*, p. 633. Otherwise the chanson listed as *Amours, amours* in Dragan Plamenac's reconstructed inventory of SevP (which is also in EscB, ff. 99v-100r) is not the same piece as Hayne's chanson. There is also an instrumental setting of *Amours, amours* by Agricola which uses the original chanson's Tenor. For this see Lerner, E. (ed), Alexander Agricola Opera Omnia vol. 5 (1970) no. 48.

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137. *Wunsch alles lustes* (Trent 89 f. 143r, unicum, DTÖ VII inventory no. 596).

Text; the repeat marks probably indicate that this was a Barform lied whose text no longer survives.

[Superius]; 1 & 7: rpt signs are given in all voices at 8, but the initial two rests in the Contratenor are outside the repeat scheme. An editorial first-time measure is supplied at 7. / 9: the clef change is in mid-stave and is given with a direct / 11: 6-7 uc due to lacuna.

Tenor; no discrepancies.

Contratenor; 3,5-4,1 & 15,4-16: these passages are given on end-of-stave extensions.

Bibliography; DTÖ VII p. 271 (edition). Mitchell, 'Trent 91; first steps…' pp. 16-17, where it is illustrated that the Trent 89 Magnificat Tone I DTÖ no. 756 probably quotes this song at the end of its 'Esurientes' verse (see the Trent 91 edition no. 118 for this setting). Also, see no. 185 in this instalment for another possible quotation from this song.

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138. *Sendliche pein hat mich verwundt* (Trent 89 f. 143r, unicum, DTÖ VII inventory no. 597).

Text; probably a through-composed Tenorlied whose text no longer survives, and whose Tenor may have been pre-existent material.

[Superius]; 1: the word 'Aliud' is given in the left margin (meaning 'another song after *Wunsch alles lustes* above') & the m sign is om in all voices (C is presumed) / 13-15,2: written on a short end-of-stave extension.

Tenor; 25-26: written on a short end-of-stave extension.

Contratenor; 18-19,3: written on a short end-of-stave extension / 19,4-26: copied on a roughly drawn part-stave at the bottom of the page due to lack of space above.

Bibliography; DTÖ VII p. 269 (edition). The Tone VI Magnificat following this song in Trent 89 (no. 65 in this edition) shares melodic gestures with the Superius of the song even though the Magnificat Superius uses Tone paraphrase. Therefore it may be the work of the same composer as the song, and like this Magnificat setting the *Sendliche pein* song has occasional small dissonances (see 13 and 24).

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139. *Assit herus* (Trent 89 f. 148v, unicum, DTÖ VII inventory no. 601).

Text; two-stanza devotional and metrical (and probably contrafact) text which is liturgically non-specific. I am indebted to Leofranc Holford-Strevens for the following translation.

Assit herus
Rex sincerus
Deus verus
Per cuncta mundi spacia.

Labem mortis
Nostris ortis
Et a portis
Tollens cum summa gracia.

Let the master be present
The King without alloy,
the true God,
through all spaces of the world.

Taking away the stain of death
from our gardens
and our gates
with supreme grace.

[Superius]; 1: the m sign is om in all voices (O mensuration is assumed) / 21: cut-C given above the Superius stave / 45: all voices have a cor here, leading to the suspicion that this was originally a Bergerette or Virelai setting whose second section's first-time repeat is marked here. / 53,2-55: written on a short end-of-stave extension. The voice-order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; this voice is inessential and may be omitted if desired. / 1-2: ns.

Tenor; 5-6: ns / 6: p div follows 2 / 16-27: ns / 34-35: ns.

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Contra secundus; 3: 3 & 4 are dtd-m & sm / 18,1-3: written on a short end-of-stave extension / 34: a direct is given with the clef change here but this part is a third too low from 35 to 45, after which the pitch error is corrected. / 50: 2 C.

Text; the two short sections (as suggested above) probably made up a Bergerette or Virelai setting in A B B A A form. Trent 89 only texts the Superius, and the main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-2: 'Assit' under 1,1-2 / 3: 'he-' under 3,2 / 5: '-rus' under 4,6-5,1 / 6-12: the texting here is compressed, and 'verus' is followed by a crossout / 13-16: 'Per cuncta' under 14,2-5 / 19-20: '-cia' under 19,4-5 / 29-41: as at 6-12 / 47-56: the notation here is compressed so the texting is unlikely to be precise. / All other voices: no discrepancies. Only four lower-voice values throughout need to be split in order to accommodate full text in this quite simple piece.

Bibliography; Gozzi, M., 'I codici piu recenti nel loro contesto storico-liturgico: i contrafacta' in I Codici Musicali Trentini I (1986), pp. 55-80 (edition of text). I also note here that the Tenor has fourths against the Superius (see 11-12 & 40-41) and that the inessential first Contra adds relatively little to the texture.

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140. [Cornágo]; *Ex ore tuo*

(i) Trent 89 f. 149r (DTÖ VII inventory no. 602), anon;
(ii) MC871N pp. 268-269, *Yerra con poco saber*, Cornágo);
(iii) EscB ff. 107v-109r, 'Yera con pocho' incipit & otherwise textless, anon).

(i) Trent 89;

Text; Marian contrafact poem which is probably a unicum. The translation below is by Leofranc Holford-Strevens.

Ex ore tuo, sanctissima virgo, pendet
Consolatio miserorum,
Redemptio captivorum,
Liberatio dampnatorum,
Salus universorum,
Filiorum ade
Copiosissima caritate
Virgo adiutricem se fecit.

On thy mouth, most holy virgin, hangs
the consolation of the wretched,
the ransom of prisoners,
the freedom of the damned,
the salvation of all.
The virgin made herself
with the most abundant love.
The helper of the sons of Hell.

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[Superius]; 1: the m sign is om in the Superius & Contratenor / 31: b ind before 30,1 / 33-37,2: written on an end-of-stave extension / 69-71: likewise / 87: a cs is given here, plus an upside-down cs in the Contratenor at the same place (which indicates the original Spanish text's first-time rpt for its second section).

Tenor; 23-24: ns / 37,1-39,2: written on a short end-of-stave extension / 84-89: likewise.

Contratenor; 19-24: written on an end-of-stave extension / 22-23: ns / 23-24: likewise / 59-64: as at 19-24.

Underlay; fully texted in the Superius, with incipits at the start for the lower voices. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-2: 'ore' under 2,2-3,1 / 3-7: 'tuo' under 4,3-5,1 / 13: 'vir-' under 14,1-15,1 / 21-23: 'Consolatio' under 28-31 / 23-26: 'miserorum' under 31,2-35 / 28: 'Re-' under 36,1 / 29-30: '-demptio' under 37,3-39,2 / 31-35: 'captivorum' under 41-43,4 / 36-44: 'Liberatio' under 47-51 / 47-53: 'dampnato-' under 52,1-55,2 / 58: '-rum' under 57,4-58,1 / 59-63: 'Salus' under 59-62 / 65-69: 'universorum' under 65,1-68,2 / 70-76: 'Filiorum' under 70,1-71,3 / 77-79: 'ade' under 74-75,2 / 80-83: 'Copiosissima' under 77,1-83,1 / 84-87: 'caritate' under 84,1-86,2 / 91-93; 'adiutricem' under 92,3-95,1 / 94: 'se' under 96,4 / 99: '-cit' under 98,2-99.1. Tenor; 51-58: ed rpt of 'dampnatorum' needed.

Contratenor; no further discrepancies.

Bibliography; Pope & Kanazawa *op. cit.* no. 19 (edition after MC871N). Hanen, M. (ed), The Chansonnier El Escorial IV.a.24 (3 vols, Henryville / Ottawa / Binningen, 1983), vol. III no 94 (edition after EscB). Gerber, R. (ed), Johannes Cornago: Complete Works (A-R Editions, Madison, Wisconsin, 1984) p. 56 (edition after MC 871N). For literary concordances to the Spanish text by either Torroellas or Juan de Mena see Pope & Kanazawa, *ibid.* p. 572 & Fallows, A Catalogue of Polyphonic Songs p. 635. Gozzi, *op. cit.* (edition of Trent 89 Latin text).

(ii) MC871N;

[Superius]; 1: the composer attribution is above the Superius, and the m sign is only given in the Superius and Contra. The first Superius stave is indented but no majuscule initial is given. / 21: no lig / 25: 2 replaced by m C m B / 31: b ind before 31,2 / 39: 3 replaced by dtd-sbr F & m D / 53: no lig / 58: single instead of double custos in all voices / 67: 1 & 2 om / 78: 2 replaced by m C m B / 87,1: rpt mark after this note in all voices instead of cs as in Trent 89.

Tenor; the first stave starts with a majuscule 'T' / 9: erased m E follows 1 / 13: 1 & 2 not ligd / 19: 1 has sharp / 22: 1 & 2 ligd / 38: 2 b / 39-40: ligd / 56-58: ligd / 61-63: 61,1-2 are ligd, & 62-63 are ligd separately / 64: erasure follows rest / 66: 1 B / 67: 1 A / 71-75: ligd / 76-77: ligd / 78-79: ligd separately from 76-77 / 87: cor above 1 / 95: 1 & 2 ligd / 97: 1 & 2 replaced by sbr D / 99: final L and double custos given after end of stave.

[Contratenor]; 1: this part is given at the top of the preceding verso in MC871N, & the m sign is above the first stave. The initial stave is indented and begins with a majuscule 'C'. / 6,2: replaced by m G m F / 7-8: ligd / 10,3: not ligd / 11-12: replaced by ligd sbr B dtd-sbr C & m B m B m C / 15-16: ligd / 64-65: ligd / 82: 1 & rest replaced by br rest / 87: cor above 1 / 93: 1 & 2 ligd / 97: 3 & 4 replaced by sbr D (thereby removing the consecutive fifths between the lower voices in the Trent 89 reading).

Underlay; the 'Yerra con poco saber' text is partially given in the Tenor, the Contra has 'Yerra con poco saber' as an incipit, and the Superius has no text at all.

MC871N has only a few small variants.

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(iii) EscB;

[Superius]; 1: m sign given in all voices / 21: no lig / 25: 2 replaced by m C m B / 31: b ind before 31,2 / 39,3-40,2: replaced by dtd-sbr F m E m E m D / 58: single custos in Superius, & double custos in both lower voices / 78: 2 replaced by m C m B / 87: all three voices have a cor over 87,1 & are followed by rpt marks.

Tenor; 1: clef given throughout in both lower voices as F clef on the middle stave line / 9: 2 E / 19: 1 has sharp / 22: 1 & 2 ligd / 30,2: replaced by sbr D sbr D / 31,2-58: this portion of the Tenor is given at the bottom of the facing page, and the continuation is ind by a diagonal line / 38: 2 b / 56-58: ligd / 72-75: ligd / 95: 1 & 2 ligd / 97: 1 & 2 replaced by sbr D.

Contratenor; 6: 2 replaced by m G m F / 7-8: ligd / 10,3: not ligd / 11-12: replaced by ligd sbr B dtd-sbr C & m B m B m C / 15-16: ligd / 64-65: ligd / 82: rest & 1 replaced by br D / 83: rest given err as br rest / 93: 1 & 2 ligd / 97: 3 & 4 replaced by sbr D (thereby removing the consecutive fifths between the lower voices in the Trent 89 reading).

Underlay; no text in any voice apart from the Italianised incipit 'Yera con pocho' in the Contratenor.

EscB also has few variants, and seems quite close to the MC871N reading.

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141. *Deus deorum inclite* (Trent 89 ff. 149v-150r, DTÒ VII inventory no. 603).

Text; metrically irregular and liturgically non-specific devotional poem which is possibly unique to Trent 89. The translation below is by Leofranc Holford-Strevens.

Deus deorum inclite
Pietati solite
Diveque clementie
Tue nos remunera.

Fons regalis oreris,
Giro terre coleris,
Incolis es abditus,
Pro salute deditus
Cuncta pellens scelera.

Renowned God of Gods,
Reward us with
thy accustomed pity
and divine clemency.

Thou risest as a royal
Thou art worshipped the earth around,
Thou wast concealed from its inhabitants,
surrendered for their salvation.
Driving away all sins.

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[Superius]; 1: the m sign is given before the stave in this voice, & is om in all other voices / 29: all voices have a direct after the final note of the first section, & all voices begin the second section on new staves (possibly because the exemplar had a page-turn here). / 48: b ind before rest. The voice-order is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 47-48: om (conj supplied) / 57: 1 uc.

Tenor; 1: the first two staves (which give the first section of this piece) have a flat signature, but it may be redundant since consistent B flats in this part would probably cause more problems than B naturals (there are several constructs on E).

Contra secundus; 10, 2 & 4: uc due to lacunas / 15, rest & 2-3: written on a short end-of-stave extension / 18: 1-3 are sm sm m, with a lacuna on 18,3 / 24,4-25,1: uc due to lacuna / 39,2-3: likewise / 43: as at 15 / 56: 2 uc / 57,4-58: as at 15.

Underlay; only the Superius is texted. The rather crowded texture of this piece and paucity of imitation makes me wonder whether text in all voices actually works well, particularly since the Contra primus halts in the second section for a few measures. However, since there are some clumsinesses throughout (see 7-8 and the consecutive octaves at 27) perhaps this piece would not sound much better with lower-voice vocalisation or instrumental lower voices. The first Contra is grammatically inessential but is probably part of the original texture since without it the piece sounds too sparse. The main differences between our underlay and the Trent 89 texting are as follows. 2-5: 'deorum' under 3,2-4,4 / 5: 'in-' under 6,1-2 / 11: '-clite' under 9,2-3 / 13-16: 'solite' under 14,3-15,3 / 17: '-que' given after the end of a stave / 18-21: 'clementie' under 18,2-20,1 / 25: 'nos' under 25,3-26,2 / 26-28: 'remune-' under 27,1-28,2 / 29: '-ra' under 28,5 / 31-33: 'regalis' under 31,3-33,1 / 33-35: 'oreris' under 33,4-34,2 / 35-36: 'Giro' under 36,2-37,1 / 37: 'terre' under 38,2-4 / 38-40: 'coleris' under 40,1-3 / 41-42: 'Incolis' under 42,2-43,2 / 42: 'es' under 42,4 / 43: 'ab-' under 43,2 / 44-45: '-ditus' under 44,3-45,2 / 48: 'de-' under 48,2-3 / 51-52: '-ditus' under 51,4-52,2 / 53: 'Cuncta' under 53,2-4 / 54-55: 'pellens' under 54,3-55,2 / 56-57: 'scele-' under 56,2-57,1 / 58: '-ra' under 57,4-5.

Bibliography; Fallows, D. (ed), Secular Polyphony 1380-1480 (*Musica Britannica* 97, London, 2014) no. 98 (edition), and A Catalogue of Polyphonic Songs p. 579 (where it is noted that this is probably a Ballade and may be English since there is musical rhyme at the end of both sections). Gozzi, *op. cit*. p. 67 (edition of text).

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142. [Barbingant]; *O quam clara testimonia*

(i) Trent 89 f. 150v, anon (DTÒ VII inventory no. 604), with text as above;
(ii) Mu 5023, two voices only, texted as *Da pacem Domine*;
(iii) Schedel ff. 43v-44r (no. 37), four voices, entitled *Berbigant Der pfobenswancz*;
(iv) Spec p. 389, Berbingant, with Tenor incipit *pfobenswanz*;
(v) Strahov ff. 217v-218r, with text *Ave virgo speciosa* in Superius, & lower Contra named *ffoben swancz*;
(vi) Glogau nos 208/206, with florid upper Contra, *Der pfawin swanz.*

Only nos i-v are considered here, as the Glogau version is a modified piece.

The following translation of the Trent 89 text is by Leofranc Holford-Strevens.

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O quam clara testimonia
Nimisque credibilia
Precelse trinitatis.
Oracula miracula imagines
Et specula que lucent increatis.*

O how clear the evidences
And all too credible
Of the all-lofty Trinity,
Utterances, miracles. Symbols
and mirrors that shine for the uncreated.

* Or 'increatis' may be read as 'in creatis', therefore giving
And mirrors that shine amongst the created.

(i) Trent 89;

[Superius]; 1: m sign given before stave in Superius and Tenor, & om in the other two voices / 15: br rest given as two sbr rests / 30-3,31,1: written on a short end-of-stave extension. The voice-order is Superius-Tenor-Contratenor primus-Contra secundus.

Contratenor primus; 5,6: uc due to lacuna / 6,2: likewise / 13,1: ns / 23,1-2: uc due to lacuna.

Tenor; 1: the voice name is 'Tenor' in large letters and then 'huius' in a smaller style of script (i.e. "The Tenor of this"). Similar voice-names sometimes occur in Strahov.

Contra secundus; 8: 2-3 uc due to lacunas / 21: ns / 21-22: ns.

Underlay; only the Superius is texted. The main differences between our underlay and the Trent 89 texting are as follows. 1-6: ' O quam clara testimonia' under 1-4,4 / 6-7: 'Nimis-' under 5,1-3 / 7: '-que' is under the rest in 6 / 8-12: 'credibilia' under 7,1-8,2 / 12-14: ed rpt of 'credibilia' needed / 16: 'Precelse' under 9,1-10,1 / 17: 'trini-' under 12,2-13,1 / 18-19: '-tatis' under 13,4-14,1 / 19-20: 'Oracula' under 16,1-17,2 / 20-23: 'miracula' under 18,1-19,1 / 23-25: 'imagines' (given as 'ÿmagines') under 19,2-21,3 / 25-27: 'Et specula' under 23,2-26,1 / 27-28: 'que lucent' under 26,2-27,2 / 29: 'increa-' under 28,1-5 / 31: '-tis' under 30,4. Contratenor primus; 10-14: ed rpts of 'credibilia' needed. Tenor; 13: ed rpt of 'credibilia' needed. Contra secundus; no further discrepancies. The Trent 89 text placement in this short piece seems quite unmusical and is possibly one of the worst examples of its type.

Bibliography; Steib, M. and Moohan, E (eds), Johannes Martini: Masses Part 2 (A-R Editions, 1999) pp. 290-291 (untexted edition after Trent 89). EdM 4 p. 88 (edition of Glogau version). Maas, C. (ed) The New Obrecht Edition (18 vols, Utrecht, 1983-1999) vol 9 p. xii (edition after Spec). Meier, B. (ed), Jacobus Barbireau Opera Omnia (CMM 7, 2 vols, 1954 & 1957) p. 9 (edition after Schedel). This piece was the basis of Masses by Martini and Obrecht, and there is a further related piece by Paulus de Roda using the original's Tenor (edition in EdM 4 p. 89). The Trent 89 text is published in Gozzi, *op. cit.* p. 67. See Fallows, A Catalogue of Polyphonic Songs p. 424 for mentions of this piece in German sixteenth-century sources, and also Dennerlein, W., 'Zwei Ebracher Marianlieder' in ZfMw VIII (1925-1926) pp. 1-5 (with photographs).

(ii) Mu 5023;

[Superius]; 1: no clef is given throughout, & the m sign is given wrongly as O in both voices / 4-5: replaced by m C m B m G sm C sm B sm A sm G sbr G m F / 8: 1 not dtd, & followed by m rest / 11,4-12,1: these

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notes are a tone too low / 13: 3 dtd, & 4-5 om / 14: cs over 1 in both voices, & 1 is followed by a single custos in both voices / 15: rest om / 21: 1-4 replaced by m A m F m E, all col err / 21-22; no lig / 23-24: 23,2-24,1 are G A, and 24,1-2 are ligd / 25: 2 D / 26: 1 not dtd / 29: 1-3 replaced by dtd-m E sm D / 30: 1 & 2 replaced by m D / 31: single custos in both voices.

Tenor; 1: no clef is given throughout / 4: 3 & 4 om / 5: 1-3 are a tone too high / 8: 1 replaced by sbr sbr / 10-11: no minor color / 12: dot or squiggle over 1 for no apparent reason / 14: 1 not dtd, & a remark below the stave appears to be an abbreviated version of 'secunda pars' / 17: 1 & 2 are both A / 20: 1 & 2 are E D / 21: 1-3 are m sm sm, and 4-5 are a tone too low.

Underlay; the Superius has the prayer for peace antiphon *Da pacem Domine in diebus nostris* underlaid. This possibly fits the music as badly as the Trent 89 Superius text described above. The Tenor is untexted. (See no. 130 in this edition regarding the *Da pacem* text and chant).

Mu 5023 is a very poor copy and cannot have been of much practical use.

(iii) Schedel;

[Superius]; 1: the clef is only given for the first stave (1-10,3) / 4: a crossed out m upper E & m upper D follow 4 / 5: 1 & 2 are m B dtd-m A / 11: 2 D / 14: cs over 1 instead of cor / 31: no custos in this voice or the Contra primus. The voice-order is Superius-Tenor-Contra secundus-Contra primus (the latter two voices have their names switched round by mistake).

Contra primus; 1: the clef (which is only represented by an untidy C clef in mid-stave on the second line up) is only given on the first stave (1-6,3) / 7-8: no lig, & 7 is replaced by m rest plus m upper D & sbr lower G / 14: cor over 1 / 20: 2 & 3 are dtd-m & sm / 23: 1 om / 25: rest replaced by m rest & m upper F / 26: 1-3 replaced by br D / 27-28: 27,1-2 replaced by m rest, & 27,2-28,1 are ligd / 29-30: replaced by m rest & m upper E sbr D sbr C, plus m rest & m upper G / 31: 1 replaced by m upper G m upper G, & the upper divisi is col.

Tenor; 1: m sign om, & the clef is only given on the first stave (1-13,2) / 10,1-2: minor color / 14: cs over 1 / 31: single custos at end.

Contra secundus; 1: m sign given, & clef only given on the first part-stave (1-10,4) / 8,2-9,1: replaced by low (bass) br G plus m rest & then m G an octave above / 10: 2 D, but with a crossout beforehand indicating correction / 14: cs over 1 / 25: 1 b, ind before rest / 31: single custos at end.

Schedel is quite badly copied, and has a different first Contra for the last few measures plus other small differences with Trent 89.

(iv) Spec;

[Superius]; 11: 2 D / 24,2-25,1: ligd / 30,3-4: replaced by dtd-m C sm B sm B sm A / 31: no custos in any voice. The voice-order is Superius-Tenor-Contratenor [secundus]-[Contratenor] Altus.

[Contratenor] Altus; 7-8: no lig, & 8 is replaced by m rest plus m upper D sbr lower G / 20: 2 & 3 are dtd-m & sm / 22,3-23,1: replaced by dtd-sbr / 25: rest replaced by m rest & m upper F / 26: 1-3 replaced by br D / 27: 1-2 replaced by m rest / 29-30: replaced by m rest & m upper E sbr D sbr C, plus m rest & m upper G / 31: 1 replaced by m upper G m upper G.

Tenor; 10,1-2: minor color / 14: cor over 1 / 17: 3 & 4 replaced by sbr C / 21: 1-3 replaced by m F sm E sm D.

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Contratenor [secundus]; 1: m sign given / 8: 2-3 replaced by m rest & m G / 10: 2 D / 25: 1 b, ind before 24,3.

Spec gives a neatly copied reading which has more or less the same first Contra ending as in Schedel.

(v) Strahov;

The text given in this reading (in the Superius only) is as follows.

Ave virgo speciosa
Clarior sideribus
Cuius vultum ac decorem
Concupivit Dominus
Funde preces creatori
Pro tuis supplicibus.

This is part of a rhymed office used for Marian feasts and for St. Catherine, and seems to be thirteenth-century or earlier.[1]

[Superius]; 1: the clef and opening are slightly indented and the first 'A' of the text is not present (the space left was probably for a majuscule 'A'). Also, the Superius clef is only given on the first stave (1-11,2) / 9,1-2: minor color / 10,1-2: likewise / 18: 1-3 replaced by dtd-m f f / 20: 1 & 2 are dtd-m & sm / 28: 3-5 are dtd-m f f / 29,1-3: replaced by dtd-m f f / 31: no custos in any voice. The voice-order is the same as in Trent 89 and the two Contra parts are mis-named as in Schedel.

Contratenor primus; 1: the 'C' of the voice-name is a small red capital, the m sign is om in the two Contra voices, & the clef is only given on the first stave (1-12,3) / 4: 1 & 2 are both m / 6,1-2: minor color / 8: replaced by m rest plus m upper D sbr lower G / 18,1-2: minor color / 20: 2-3 are dtd-m & sm / 22,3-23,1: replaced by dtd-sbr / 23: 2 C / 25: 25: rest replaced by m rest & m upper F / 26: replaced by br D / 27: 1 & 2 replaced by m rest / 27,4-28,1: ligd / 29: replaced by m rest & m E sbr D / 30: 1 replaced by sbr plus m rest / 31: 1 replaced by m G m G, and upper divisi of final L is col.

Tenor; the 'T' of the voice-name is a small red capital, & the clef is only given on the first stave (1-rest in 16) / 4,1-2 have minor color, & 4,4 is replaced by f D f C / 10,1-2: minor color / 14: cor over 1 / 21: 1-3 replaced by m F sm E sm D / 30,1-31: these notes are given after the end of a stave.

Contratenor secundus; 1: the 'C' of the voice-name is a small red capital, & the clef is only given on the first stave (1-18,2) / 8-9: 8,2-9,1: replaced by low (bass) br G plus m rest & then m G an octave above / 10: 1 & 2 are both m / 10,4-11,2: minor color / 16,3-4: L replaced by sbr / 17-18: replaced by m G m G m lower C m lower C and ligd sbr E sbr G.

Strahov has the same Contra primus ending as in all other four-part sources examined here except Trent 89, and adds some small values of its own in the other parts.

Trent 89 therefore seems to be a slightly developed version of the basic piece.

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[1] See Cambrai, Bibliothèque Muncipale ms 38 (a thirteenth-century antiphonal from Cambrai) f. 378v, and AH 45 no. 354 (p. 211), verse 3.

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143. Hermannus de Atrio; [textless]. Trent 89 ff. 238v-239r, unicum (DTÖ VII inventory no. 671).

No text survives for this piece, which may have been a Rondeau setting with its halfway point marked by the pauses at 25-26.

[Superius]; 1: the first word of the attribution is spelt 'Hermanus' / 17: 2 col err, with 'v' (for 'vacat') under this note as a correction / 52: 1 is either not col or has a notehead lacuna / 60: no custos in any voice.

Tenor; 14: 2 F (above) / 25: cor is under 1, upside-down.

Contratenor; 1: m sign given above stave as cut-C instead of C2 / 22,3: natural ind by sharp under 22,2 / 25: cor is under 1, upside-down / 33: b ind under the b in 32 / 39: natural ind by sharp under 38,2 / 51 & 52: the two flats for these measures are indicated together before 51 / 60: the final divisi may be merely ornamental in using low D here rather than being a realistic final note.

Bibliography; Published in Riemann, H., Handbuch der Musikgeschichte vol. II/I (1907), pp. 52-53 with editorial text added from the Rondeau *Nouvellement ay Entrepris* in Dijon 517 ff. 145v-146r. Riemann no doubt did this because the two pieces begin similarly although there is no further connection between them (a fact first noted by David Fallows in A Catalogue of Polyphonic Songs, p. 297). Also published in DTÖ VII p. 256 (which likewise wrongly texts this piece). This is one of two pieces by Hermannus which occur together in Trent 89. The other is no. 54 in this edition (*In Mariam vite viam*). See the critical commentary to no. 54 for a third piece which may also be his (Mu 3154 no. 28).

…….....

144. *Heya heya nun wie sy grollen*

(i) Trent 89 ff. 388v-389r (DTÖ VII inventory no. 751);
(ii) F 229 ff. 174v-175r (no. 166), textless;
(iii) Linz f. 1v, fragmentary, with Tenor incipit *Heÿa ho nun wie si grollen*, otherwise textless.

Text; single stanza of a probably longer poem belonging to what appears to be a monophonic lied in the Tenor part. See the bibliography regarding its probable context. It refers to people on the Ritten (an Alpine plateau area near Bolzano, the 'Mons Ritanus') being contentious and either swollen with pride or over-eating, and asks how long the 'lords and good knights' are going to endure their mockery.

Heya, heya* nun wie sy** grollen
Dort auf dem Ritten die geschwollen ***
Wie lang sol wir den spot verdollen,****
Ir ritter und gut knechte? *****

* spelt 'Heÿa' in both texted voices
** 'si' in Superius
** 'riten dÿe' in Superius
*** first word is 'wye' in Tenor
**** 'guet' in Superius, and 'gűt' in Tenor.

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(i) Trent 89;

[Superius]; 1: the m sign is given before first staves in all voices / 8,3: corr from sm.

Contra primus; no discrepancies.

Tenor; 41: no custos.

Contra secundus; no discrepancies.

Underlay; the Superius and Tenor are fully texted, and the Contras are both untexted. I suspect that the two latter parts are instrumental. This is because attempts to fit text to their imitative cues do not result in practical underlay. Therefore this Tenorlied is probably best performed by a mixed vocal/instrumental ensemble, and I also suspect that the Superius is not necessarily a vocal part either. The main differences between our underlay and the Trent 89 texting are as follows. [Superius]; 1-3: 'Heya heya' under opening rest-3,2 / 4: 'nun' under 4,2 / 7: 'sy' under 6,3 / 8-13: 'grollen' under 6,5-7 / 14: 'Dort' under 13,1-2 / 15: 'auf' under 13,3-14,1 / 18-20: 'Ritten' under 18,1-3 / 20-24: 'die geschwollen' under 20,2-24,2 / 25-27: 'Wie lang sol wir den' is written compressed under 25,1-28,3 & overruns the end of a stave / 27-34: 'spot verdollen' under 28,4-31,4 / 34: 'Ir' under 32,2 / 35-36: 'ritter' under 32,4-33,3 / 36: 'und' under 34,2-35,2 / 37: 'gut' under 36,4-37,2 / 38-41: 'knechte' under 38,3-39,4. Tenor; the text to this voice is written in a compressed fashion throughout, with 'die geschwollen' above the main text line due to lack of space. Therefore recording word positionings here would be redundant.

Bibliography; Funck, H. (ed), Deutsche Lieder des 15. Jahrhunderts aus fremden Quellen (*Das Chorwerk* no. 45, Wolfenbűttel, 1937) no. 8 (edition after Trent 89). Brown, H. (ed), A Florentine Chansonnier vol. II p. 369 (edition after F 229). Strohm, R. 'Die vierstimmige Bearbeitung (um 1465) eines unbekannten Liedes von Oswald von Wolkenstein' in *Jahrbuch der Oswald von Wolkstein Gesellschaft* 4 (1986-87) pp. 163-174. Strohm suggests that what survives of the text might refer to events around Bolzano in 1441-1442, and that Wolkenstein might have been the poet. This counters a previous claim by the editors of DTÖ VII (p. xvii) that the song might concern events during the years 1463-65. Strohm also suggests Nicholaus Krombsdorfer as a possible composer for the Trent 89 setting, although no pieces by Krombsdorfer survive in order to make comparison. The piece is close in style to Tenorlieder written nearer to 1500, and all three outer voices imitate or anticipate the Tenor. However, note the Superius-Contra primus dissonance at 30.

(ii) F 229;

[Superius]; 1: the Superius is indented (the space was probably left for a majuscule or boxed initial). The three other voices have boxed decorated initials at their start points, but I cannot see what colours these initials and boxes are from the black-and-white image used for concordancing.

C[ontra primus]; 10: 2 om / 15: no lig / 26,4: no b / 32,4-33,1: replaced by sbr m.

T[enor]; 3: 2 replaced by sbr rest.

B[assus]; 20,3-21,1: minor color / 22-23: no lig.

F 229 has few very differences with Trent 89.

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(iii) Linz;

Discantus; 1-4: the first four measures are damaged by a cut through the top of the notes / 8: 1 replaced by dtd-m E sm D / 18,4-21: as at 1-4 / 41: single custos only. The voice-order is Discantus-Tenor-Altus-lowest voice,

Altus; 25,2-3: cut off at the right edge of the page / 26,5-27,1: cut off at the bottom of the page / 31: 3 dtd / 36: 2 D / 37: 2 D / 39,2: as at 26,5 / 41: single custos only.

Tenor; 41: single custos only.

[Bassus]; only a few notes of this voice are partially visible due to page-cuts. These are the initial clef and four of the breve rests, 9,2-4, 11-12, parts of 20-22, and 24,2-4 (after which the rest of this voice is lost).

Linz also has very few differences with Trent 89.

…….....

145. Andreas Talafangi; [textless]. (Trent 89 f. 402r, (DTÖ VII inventory no. 760).

Text; none given, but the repeated notes in the Superius and Tenor (at 10-11) suggest that this was a song, and the brevity of the piece plus its grammatically inessential Contra secundus suggest that this was either a piece that was part of the then-developing Strambotto style or a lauda. Similarly short Italian secular pieces in the MC 871N edition (Pope and Kanazawa *op. cit.*) are in four parts with one Contra part being similarly dispensable (nos 128, 129, 133 and 139). Further regarding the lower voices, at least the Contra parts in this piece were probably instrumental. The copying is in the hand of a subsidiary Trent 89 scribe,

[Superius]; 1: the composer attribution is given with the '-lafa-' of the surname written as a double rebus with breves, and the last word may read 'Calober' instead of 'Calaber'. / 37: 3 dtd / 39: 3 m. The voice-order is Superius-Tenor-Contra primus-Contra secundus.

Contra secundus; 1: m sign given wrongly as O2 / 5: as indicated in the score, this A following a pause-point in the other voices will not fit unless it is struck after the pause notes have ended. / 7: not dtd / 13-20: ms gives ligd br lower D br A plus one sbr rest & sbr upper A, plus L upper A plus ligd br E br G br F.

Tenor; 21: not dtd.

Contra primus; 1: m sign om / 21: end of lig is not tailed, so this note reads as br / 27: 1 F.

Bibliography; Cesari, G., Le frottole nel'edizione principe di Ottaviano Petrucci (Cremona, 1954), p. xvii (edition by Benvenuto Disertori). Fallows, D., A Catalogue of Polyphonic Songs p. 665 (first few measures in score).

…….....

146. [Textless]. (Trent 89 ff. 402v-403v, unicum, DTÖ VII inventory no. 761).

All voices for this piece are written on eight-line staves. The wide ranges (more than two octaves each for the two upper parts, and nearly two octaves for the Contratenor) seem to be unique in fifteenth-century part-music, and have prompted entirely different responses from two specialists regarding how this piece might have been

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performed (see the bibliography). All clef changes given in our score's Superius are editorial.

[Superius]; 1: there is a gap before the first notes in both upper parts, possibly left for majuscule initials. / 8: 1 A / 47-62,1: this passage is copied on a stave with a confusion of C clefs on the fifth and sixth lines down / 51,4: natural ind by flat / 62,2-3: om (conj supplied) / 73: erasure follows 1 / 78: not dtd / 86: erasure follows 3 / 89: a cor over 1 (given only in the Superius) seems to indicate a first-time rpt of the second section, since the progression at 88 looks like a half-close. Therefore, rpt marks have been added. This might give a clue to the original nature of the piece. As Fallows suggests, it might have been a Bergerette or Virelai with the sectional structure A B B A A.

[Tenor]; 1; no voice-names are given for the lower parts. 12,2: corr from sm / 94: 1 b.

[Contratenor]; 35: 1 E / 76: not dtd / 93: 5 F.

Bibliography; Disertori, B., 'L'unica composizione sicuramente strumentale nei codici tridentini' in *Collectanea historiae musicae* 2 (1957), pp. 135-145 (contains a facsimile of ff. 402v-403r, and relates the piece to sixteenth-century notation for bowed instruments by Ganassi). Fallows, D., 'The "Only" Firmly Instrumental Piece: A Commentary on Benvenuto Disertori' in I Codici Musicali Trentini 2 (1996), pp. 81-92. The latter argues for vocal performance of this piece, not only because the section-lengths and second-section half close are typical for a Virelai, but also because all of the internal registral changes throughout occur at simple octave-leap points. This could therefore have been a French song performed by a trio who were particularly skilled at changing registers while singing.[2]

…….....

147. [Busnois]; *Mon seul et celé souvenir*

(i) Trent 89 f. 414r (DTÒ VII inventory no. 767), textless, anon;
(ii) Florence 176 ff. 17v-19r (no. 12), text lacking second couplet, anon;
(iii) F 229 ff. 48v-49r (no. 49), with incipit 'Mon seul et cede', anon;
(iv) Glogau no. 7 with text *Ave rosa rubicunda*, anon;
(v) Paris 4379 IV ff. 72v-73r (no. 4) with incipit '[M]on senle set', anon;
(vi) Pix ff. 124v-125r (no. 106), only one stanza of text, Busnoys.

Only the Trent 89 version is described in full below.

Text; incomplete Rondeau cinquain of which only the first strophe survives. Our version adapts the reading in Pix.

[Superius]; 52,2: b ind before 51,2.

[Tenor]; 1: no voice-names are given for the lower parts.

[Contratenor]; no discrepancies.

Underlay; text for the editorially supplied first strophe seems to fit all voices quite well, but the complete text (if available) might suggest otherwise. Ed rpts of 'Mon seul et celé' are needed in all voices at 7-12.

[2] The latter article also points to wide ranges in some of Ockeghem's Superius parts as possible background for the creation of this piece, and ends with the suggestion that it might have originated in the 'Ockeghem circle' (with which I agree) because here and there I find minor resemblances with the three-voice version of *Fors seulement*.

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Bibliography; DTÖ VII pp. 74-75 (edition after Trent 89, but with title 'Mon seul et sangle souvenir'). Brown, H. (ed), A Florentine Chansonnier vol. II p. 97 (edition after F 229). EdM 85 p. 7 (edition after Glogau). Montagna, G., 'Caron, Heyne, Compère: A Transmission Reassessment' in EMH 7 pp. 107-157 (which suggests that Caron rather than Busnois might be the composer, on p. 128).

…….....

148. [Textless]. Trent 89 ff. 414v-415r (DTÖ VII inventory no. 768).

This item was possibly a Rondeau cinquain setting with the half-close point at 15,3 in the Superius.

[Superius]; 1: no b sig given in any voice (conj supplied, since most B's in this piece need flattening). There is also a gap before the first note in all parts (possibly left for a majuscule initial). / 6: 2-4 are sm sm m / 22: 2 uc.

[Tenor]; 1: no voice-names are given for the lower parts.

[Contratenor]; 3: p div follows 3 / 5: 5 E.

Bibliography; Fallows, A Catalogue of Polyphonic Songs p. 671 (the first few measures are published).

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149. [Dufay]; *Vostre bruit*

(i) Trent 89 ff. 415v-416r (DTÖ VII inventory no. 769), textless, anon;
(ii) CG ff. 85v-86r (no. 71), incipit 'Votre brut marionete' only, anon;
(iii) Cordiforme ff. 28v-299r (no. 21), full text, anon;
(iv) Florence 176 ff. 36v-38r (no.26), one stanza of text, Duffay;
(v) Florence 2356, in index only as 'Votre bruit' (page containing music is missing);
(vi) Glogau nos 273/271, with incipit 'O', anon;
(vii) Laborde ff. 22v-23r, full text (third stanza unique), ascribed to 'dufay' in a later hand;
(viii) Mellon ff. 22v-23r, two stanzas of text, 'G dufay';
(ix) SevP f. G1v (no. 47), Superius only since facing page is missing, incipit only, anon.
(x) Jard f. 75v, Rondeau text only
(xi) Bertrand Desmarins de Masan, Le Procés des deulx amans (Rondeau text only, from Lyons, ca. 1510-1514, ff. B6v-B7r). See Fallows, A Catalogue of Polyphonic Songs p. 404 for this literary source and also two citations of *Vostre bruit* in literary works by Molinet.

Only the Trent 89 version is described in full below.

[Superius]; 1: all voices have a gap before their first notes, probably left for majuscule initials. / 8: 3 not dtd (corr using Cordiforme) / 33: no cor in any voice / 45,1-2: written over an erasure.

[Tenor]; 1: no voice-names are given for the lower parts / 8: 4 uc / 20: Trent 89 reads sbr sbr / 42: 4 uc.

[Contratenor]; 16: 3 A (corr using Cordiforme) / 36: two close-together flats are given at the top of the stave following the rest, for no apparent reason.

Text; none given, but I have underlaid the Superius and Tenor with a version of the text that largely follows the Besseler edition (see the bibliography). Every phrase but one in this piece begins with the Superius and

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Tenor being imitative, whereas the Contratenor does participate in any imitative motives throughout. For this reason I suspect that this voice was not intended to carry text and may be instrumental.

Bibliography; Besseler, Guillaume Dufay Opera Omnia vol. VI no. 83 (edition after Cordiforme). Fallows, D. (ed), Facsimile edition of Paris, Bibliothèque Nationale de France, Ms. Occ. Rothschild 2973 (Valencia, 2007) and Commentary to the facsimile of the Manuscript Rothschild 2793 (I.5.13) in the Bibliothèque Nationale de France (Valencia, 2008, facsimile and edition, no. 21, after Cordiforme). EdM 4 p. 66 (edition after Glogau). Perkins, L. & Garey, H. (eds), The Mellon Chansonnier (2 vols, New Haven, 1979) I, no. 17 (facsimile of Mellon, plus edition in vol. II (p. 162). DTÖ VII p. 223 (edition after Trent 89). There is also an Agricola setting of *Vostre hault bruit*, in which the opening imitative point is taken from the Contratenor opening of Dufay's piece. See further, see A Catalogue of Polyphonic Songs p. 404.

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150. [Caron]; *Helas que pourra devenir*

Three-voice version;

(i) Trent 89 ff. 416v-417r (DTÖ VII inventory no. 770), textless, anon;
(ii) Augsburg 25 f. 4r (no. 7), incipit 'Dess mayen lust' and lacking Superius opening, anon;
(iii) Bratislava Inc 33 no. 1, Superius and Tenor only, a fourth lower than other sources, with part-legible German text beginning 'Myt treuen (or 'froem') herzen hab ich an allen', anon;
(iii) Cas ff. 45v-46r (no. 38), incipit 'Hellas mon ceur' only, Caron;
(iv) CG ff. 71v-72r (no. 58), incipit 'Hellas' only, Caron;
(v) Dijon 517 ff. 78v-79r, full text, Caron;
(vi) F 229 ff. 222v-223r (no. 206), one stanza only, Caron;
(vii) Glogau no. 8, with title 'Der seyden schwantcz' but texted *Ave sydus clarissimum*, anon;
(viii) Laborde ff. 12v-13r, with Rondeau quatrain text 'Helas m'amour ma tresparfete amye', plus attribution to Caron in a later hand;
(ix) Louvain ff. 61v-63r, full text 'Helas que pourra devenir', anon;
(x) Paris 676 ff. 12v-13r, incipit 'Helas que pora advenire' only, anon;
(xi) Perugia 431 ff. 59v-60r (no. 37), incipit 'Helas' only, anon;
(xii) Pix ff. 33v- 34r (no. 30), only one stanza beginning 'Hella que poura', anon;
(xiii) SevP ff. G3v-G4r (no. 49), incipit 'Hellas' only, anon;
(xiv) Uppala 76a ff. 13v-14r, one stanza only, anon;
(xv) Verona 757 ff. 19v-20r (no. 20), textless, anon;
(xvi) Wolf ff. 49v-50r (no. 40), full text, but with last line different from Roh.

Four-voice version;

(xvii) Q18 ff. 35v-36r (no. 35), incipit 'Helasso' only, anon;
(xviii) Florence 27 ff. 35v-36r (no. 56), incipit 'Helas' only, Caron;
(xix) Odhecaton A ff. 15v-16r (no. 13), incipit 'Helas que poura devenir' only and Altus marked 'si placet', Caron;
(xx) Segovia ff. 114v-115r (no. 43), incipit 'Elaes' only, Caron;
(xxi) Roh f. 130r-130v (text only).

See Fallows, A Catalogue of Polyphonic Songs pp. 181-182 regarding a citation of part of this song in Tinctoris, Liber de arte contrapuncti (1482) and also a mention in Pietro Aaron's Trattato of 1525. Caron's

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song is reworked in a piece by Isaac named *Helas que devera mon cuer*, and there is also a now-lost Missa *Elaes* mentioned in a letter by Giovanni del Lago dated 1535 (also cited in Fallows, *op. cit.*) although this Mass might have been based on a 'Helas' chanson other than Caron's.

Only the Trent 89 version is described in full below.

[Superius]; 1: there is a gap before the first note in all voices, probably intended for majuscule initials. / 8: natural ind by flat.

[Tenor]; 1: no voice-names are given for the lower parts / 54: 2 uc.

[Contratenor]; 33,1-61,5: this portion of the Contratenor is written a third too high.

Underlay; I have texted the Superius and Tenor with the Rondeau cinquain version of the text, largely as presented in the Thomson edition described in the bibliography below. My reasons for not texting the Contratenor are because I suspect it to be instrumentally conceived; it has passages involving minim movement in thirds and fourths (see 26-29 and 38-41) and does not always participate in the frequent imitation between the two upper voices. However, as a cautionary note I list here the fact that Fallows, *ibid.* suggests that the whole piece might have been instrumentally conceived, and also that the version of the text in Laborde seems to fit the music better than the Rondeau cinquain text. But I do not see any difficulty with the latter. Finally, an all-voices version has been recorded on the recent CD set fra bernardo FB1207302 by the ensemble 'The Sound and the Fury'. While I have no objection to an 'enlarged' version of the song in this manner using the Laborde text, I think it unlikely that the secular original-text version was performed like this.

Bibliography; DTÖ VII p. 248 (edition after Trent 89 with added *si placet* from Odhecaton A and Florence 27). Brown, H. (ed), A Florentine Chansonnier vol. II p. 478 (edition after F 229). EdM 4 p. 92 & EdM 85 p. 8 (editions of music and text after Glogau). Gutíerrez-Denhoff, M. (ed), Der Wolfenbűtteler Chansonnier (*Musikalische Denkmäler 10*, Mainz, 1988) p. 72 (edition after Wolf). Hewitt, H. (ed), Harmonice musices Odhecaton A (Cambridge, Massachusetts, 1942) p. 246 (edition after Odhecaton A). Torrefranca, S., Il segreto del Quattrocento: musiche ariose e poesia popolaresca (Milan, 1939) p. 554 (edition after Odhecaton A). Thomson, J. (ed), Les Oeuvres Complètes de Philippe (?) Caron (2 vols, Institute of Medieval Music, Brooklyn, 1971 & 1976) II, pp. 175-178 (conflated edition with fourth part included).

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151. [Textless]. Trent 89 ff. 417v-418r (DTÖ VII inventory no. 771).

This item was probably a Rondeau quatrain setting with the half-close point at 26.

[Superius]; 1: there is a gap before the first note in all voices, probably intended for majuscule initials. / 35: erased m F follows 1 / 40,2-48,1: written over erasures.

[Tenor]; 1: no voice-names are given for the lower parts.

[Contratenor]; 14: erased m B follows 1 / 17: crossed-out m A follows 2 / 47,3-48,1: Trent 89 reads sbr G m G (emended to avoid dissonance with the Superius).

Bibliography; Fallows, A Catalogue of Polyphonic Songs p. 671 (the first few measures are published).

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152. [Textless]. Trent 89 ff. 418v-419r (DTÖ VII inventory no. 772).

This item was probably a Virelai or Bergerette setting with the second section's first-time repeat point at 61,2. Note that both sections end with musical rhyme.

[Discantus primus]; 1: no voice-names are given for any parts / 18: 1 om (conj supplied) / 30,2: natural ind by flat / 35,4: likewise / 38: single custos in all voices / 61,2: this cor (given in three of the voices) probably marks the first-time rpt of the second section.

[Discantus secundus]; 48: 2 uc.

[Contratenor primus]; 1: this voice is grammatically inessential, and the piece actually sounds better without it (the B flat at measure 2 conflicts with the naturals in the other voices at 3-8). / 7: 3 uc / 60: 1 dtd / 61,3: cor om / 65,2-66: written on a short end-of-stave extension.

[Contratenor secundus]; 4,3-5,1: uc / 42: erased m F follows 2 / 51: erased m E follows 1.

Bibliography; Fallows, A Catalogue of Polyphonic Songs p. 672 (the first few measures are published, and Ballade form is suggested here instead of Virelai form). I also note here that the three-part version of this piece is similar in melodic gestures to songs by Robert Morton such as *Cousine* and *Paracheve ton entreprise*.

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153. [Charles, Duke of Burgundy; *Ma dame trop vous m'esprenés*]

(i) Trent 89 ff.419v-420r (DTÖ VII inventory no. 773, textless & a third too low, anon);
(ii) F 229 ff. 284v-285r (no. 263), with incipit 'Si fault', anon;
(iii) Florence 2356, index entry only for 'Del ducha di borgogna' on p. 13 (which is lost);
(iv) MC871N pp. 404-405 (no. 117), incipit 'Non sia gyamay' in bottom margin, anon;
(v) Perugia 431 ff. 69v-70r (no. 47), incipit 'Ma damme trop vos me spremes', Dux Burgensis;
(vi) Pix ff. 192v-193r (no. 166), incipit 'Or est mon bien', anon;
(vii) Q16 ff. 44v-45r (no. 35), with incipit 'Ma dame trop vous', anon;
(viii) Spec pp. 378-379, a fifth lower and with Superius texted 'Domine Deus virtutum', anon;
(ix) Wolf, Appendix, ff. 65v-66r (no. 54), one stanza of text only, anon.

Only the Trent 89 version is described in full below.

[Superius]; 1: there is a gap before the first note in all voices, probably intended for majuscule initials. All voices are consistently pitched a third lower than in other sources. For the sake of clarity, errors listed below are given as if they are at normal pitch. / 27,2: this m is inserted as a small correction with a downward stem / 50,4-5: written over an erasure / 78,2-3: Trent 89 reads m C (corr using MC871N).

[Tenor]; 1: the initial clef is confused, and possibly replaces a C clef written on the middle line instead of on the fourth line up. Also no voice-names are given for the lower parts.

[Contratenor]; 25: 1 D (corr using MC871N) / 34: 1 A (corr using MC871N).

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Underlay; this incomplete Rondeau cinquain setting has been texted using the first stanza largely as supplied in Wolf, and I have only texted the Superius and Tenor since I suspect that the Contratenor may have been instrumentally conceived (see the repeated same-pitch notes at 32-33, and the decorated-fourth figure just before the final cadence which surely would have been easier for a stringed instrument than a singer).

Bibliography; Benton, M. (ed), Fifteenth Century Anonymous Chansons vol. I: from Bologna, Civico Museo Bibliografico Musicale MS Q16 (Ogni Sorte Editions, Coconut Grove, Florida, 1981) no. 23 (edition after Q16). Brown, H. (ed), A Florentine Chansonnier vol. II p. 625 (edition after F 229). Pope & Kanazawa, *op. cit.* no. 117 (edition after MC871N). Pease, M. (ed), Music from the Pixérécourt Manuscript (Ann Arbor, Michigan, 1960) p. 55 (edition after Pix). Gutíerrez-Denhoff, *op. cit.* p. 98 (edition after Wolf). Further regarding Charles the Bold as an amateur composer, see Fallows, D., Robert Morton's Songs: A Study of Styles in the Mid-fifteenth Century (Ph. D. dissertation, University of California, Berkeley, 1978) pp. 300-324. Charles is also likely to have been the composer of the three-voice piece 'Dux Carlus' in Q16 (for concordances and a conflicting attribution to Josquin, see A Catalogue of Polyphonic Songs p. 265). The chronicler Olivier de la Marche wrote that Charles composed motets and chansons, and one of his motets was apparently performed while he was present at Cambrai Cathedral in 1460.

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154. [Busnois; *Chi dist on Benedicité*].

(i) Trent 89 ff. 420v-421r (DTÖ VII inventory no. 774, anon);
(ii) F 229 ff. 55v-56r (no. 56), only one stanza, Antonius Busnoys;
(iii) Glogau no. 14, with text *Laudem demus parvulo*, anon;
(iv) Pix ff. 86v-87r (no. 74), only one stanza with some text repetition towards the end, Busnoys;
(v) Q18 ff. 36v-37r (no. 36), with added *si placet* Contra and wrong incipit 'De tous bien plen', anon;
(vi) SevP ff. K8v-K9r (no. 89), only one stanza, anon.

Only the Trent 89 version is described in full below.

[Superius]; 1: there is a gap before the first note in all voices, probably intended for majuscule initials. / 32-33: no cor in any voice / 47: 3 uc / 53: erased sbr upper A precedes 1.

[Tenor]; 1: no voice-names are given for the lower parts / 56: 3 uc.

[Contratenor]; no discrepancies.

Underlay; no source gives a satisfactory version of the incomplete Rondeau cinquain text. Our score largely uses the Pix version, which has Picardisms and is otherwise probably not that reliable. I have texted all voices, but as with no. 147 recovery of the complete text might prove the Contratenor to be better left as an instrumental part. Idiosyncrasies and likely errors in the Pix text are as follows: 5: ms gives 'en' for 'on' / 29-32: ms gives 'chilere' for 'chiere' / 50-52: 'privé' is rptd / 53-59: 'autorité rptd. What survives of the text might be translated as follows: 'He who says Benedicité / My lady, dear above all / That which I had dear above all / To join with in sweet youth / by her previous permission'…

Bibliography; Brown, H. (ed), A Florentine Chansonnier vol. II p. 111 (edition after F 229). EdM 85 p. 14 (edition after Glogau). DTÖ VII p. 246 (edition after Trent 89). Riemann, H. (ed), Musikgeschichte in Beispielen (Leipzig, 1912) no. 15 (edition after Trent 89). This song is also cited in Molinet's *Debat* as 'Cy

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dict en benedicite' (see Fallows, A Catalogue of Polyphonic Songs p. 115). Montagna, *op. cit.* p. 128 suggests that Hayne might be the composer rather than Busnois.

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155. [Caron; *Mort ou mercy*].

(i) Trent 89 ff. 421v-422r (DTÒ VII inventory no. 775), textless and anon;
(ii) F 229 ff. 76v-77r (no. 75) with text incipit only, anon;
(iii) Mellon ff. 52v-54r (no. 40) with one stanza of text, Caron;
(iv) Pix ff. 187v-188r (no. 161), with one stanza of text, Caron.

Only the Trent 89 version is described in full below.

[Superius]; 1: there is a gap before the first rest in all voices, probably intended for majuscule initials. / 73: 1 uc.

[Tenor]; 1: no voice-names are given for the lower parts / 38: 4 uc / 64-65: 64,2 is dtd & no rest is given following (corrected, since leaving this unamended would result in the only Superius-Tenor fourth in the piece) / 72: 3 uc.

[Contratenor]; 20: 3 E (corr using Pix) / 27: 1 B (corr using Pix) / 36: rest is uc, & possibly not present / 49: cor om.

Underlay; incomplete Rondeau cinquain whose second strophe unusually consists of five lines like the first. Our version largely follows the Thomson edition cited in the bibliography below. Because of the opening imitation and the repeated Contratenor notes at 49-51 I have texted all parts, but if the complete text were recovered the music might not prove so congenial to the full poem as it does to the first line of texting. Repeated strophes would also involve some editorial intervention at 48-51, since the Contratenor has the textual start of the second section before the other parts (this would have to be altered if there were performance half-closes at 49). Also, an ed rpt of 'Amours' is needed in the Contratenor at 52-55.

Bibliography; Brown, H. (ed), A Florentine Chansonnier vol. II p. 152 (edition after F 229). Perkins & Garey, *op. cit.* I, ff. 52v-54r (facsimile of Mellon, plus edition in vol. II (no. 40). DTÒ VII p. 235 (edition after Trent 89). Thomson, *op. cit.* vol. II pp. 184-186 (conflated edition). Perkins & Garey *ibid.*, vol. II p. 356 also includes a possible citation of this song as a lauda (*Morte mercé*) although this title might refer to other similarly named songs.

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156. [Textless]. Trent 89 ff. 422v-423r (DTÒ VII inventory no. 776).

The final cadences of this short twin-section piece suggest that it was originally a Virelai or Bergerette setting, since the second-section Superius and Tenor end on A rather than on the first-section final note D.

[Superius]; 1: there is a gap before the first note in all voices, probably intended for majuscule initials. / 5: 1 & 2 are D E / 20: clef change is at start of new stave / 21,2-5; written over erasures, and followed by a stave gap / 28: as at 20.

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[Tenor]; 1: no voice-names are given for the lower parts / 20: erasure follows 1 / 22: single custos instead of double in both lower voices.

[Contratenor]; no further discrepancies.

Bibliography; Fallows, A Catalogue of Polyphonic Songs p. 672 (the first few measures are published).

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157. [Dufay/anon]; *Se la face [ay] pale*.

(i) Trent 89 ff. 424v-425r, four voices, incipit *Sela face pale*, begins on G unlike other sources (which begin on C), anon (DTÖ VII inventory no. 778);
(ii) Schedel ff. 69v-70r (no. 60), three voices (second Discantus lacking), incipit *Selaface pale*, lower Contra close to Trent 89 but not identical, anon.

Those are the sources for the most modernised versions of Dufay's original song, which is a Ballade equivoquée. The other sources are as follows, and all are for three voices.

(iii) Laborde ff. 64v-65r (no. 51), 2 stanzas plus *rentrement*, anon;
(iv) Ox 213 ff. 53v-54r (no. 113), three stanzas, Guillermus du[fa]y;
(v) NYB f. 1r (no. 1), one stanza, anon;
(vi) Pav ff. 65v-66r (no. 42), 3 stanzas, anon;
(vii) R1411 ff. 9v-10r (no. 6), 3 stanzas with three lines missing, G. Dufay;
(viii) Strasbourg 222 f. 77v (no. 128), incipit 'Se la fa re', G. Dufay;
(ix) Wolf ff. 40v-41r (no. 32), 2 stanzas plus *rentrement*, anon;
(x) EscB ff. 135v-136r (no. 116), incipit 'Se la fauze pale', anon, with different filler Contratenor from versions iii-ix above.

There are also two intabulations in Bux (nos 83, *Selefatze aypale* & 255, *Selaphasepale*) which seem to be influenced by the Schedel / Trent 89 lower Contra rather than the filler Contra(s) in the other sources cited.

Only the Trent 89 version is described in full below.

Discantus primus; 1: there is a gap before the first note in all voices (probably intended for majuscule initials) and the voice-names for the two upper parts are given in the left margin. / 9: 1 & 2 are dtd-m & sm (Schedel gives the same reading, which I emend for the sake of consonance).

Discantus secundus; 1: m sign om / 17: 2 B / 24: 5 uc / 25: first rest om (conj supplied) / 26: rest om (conj supplied).

Tenor; no discrepancies.

Contratenor; 18: 2 uc.

Underlay; I hesitate to text this version with the Ballade text, principally because the first Discantus begins with a dotted breve in measure 1 instead of breve-semibreve, and likewise because of the tied values in the same voice at 2-3 (the texted song Superius has neither of these features). This may be an instrumental setting, or may have been intended to carry a different text which was not copied into Trent 89. The wide range of the Contratenor should also be noted, plus also the sharp signature (which is not unknown in other fourteenth-

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and fifteenth-century part music, but nevertheless rare).[3] The sharps need not imply pitch change for instrumental performance - they might only be an experiment in literal transposition. Essentially this setting is an adaption of the piece as it survives in Schedel, changing the latter by adding a second Discantus part and altering the Contratenor a little.

Bibliography; DTÖ VII p. 252 and Besseler, Dufay Opera Omnia vol. VI no. 87 (editions after Trent 89). Riemann, H., Hausmusik aus alter Zeit (Leipzig, 1906) vol. II p. 6 (edition after Trent 89). *Papers of the American Musicological Society* 1940, p. 68 (edition by H. Bush with facsimile, after Laborde). Stainer, J. (ed), Four Examples of the Secular Compositions of Guillaume Dufay (London, 1896) p. 4, & Dufay and his Contemporaries… p. 140 (editions after Ox 213). DTÖ VII p. 251 (edition after Ox 213). Riemann, H. (ed), Hausmusik… vol. II p. 10, & Handbuch der Musikgeschichte II/I (1907) p. 154 (editions from Ox 213, and at least the latter applies far too many editorial accidentals). Duffin, R. (ed), Guillaume Dufay: Chansons. Forty-five settings in Original Notation from Oxford, Bodleian Library MS Canonici 213 (Ogni Sorte Editions, 1983) p. 36 (edition from Ox 213). Thomas, B. (ed), Ten French Songs of the Fifteenth Century: Companion Edition to Music from the Buxheim Organ Book, I (London Pro Musica Edition 4a, 1981) no. 9 (edition after Ox 213). Brussels, Bibliothèque du Conservatoire Royal de Musique ms 56286 p. 79 (handcopied edition by Coussemaker based on Strasbourg 222). Gutíerrez-Denhoff, *op. cit.* p. 57 (edition after Wolf). Hanen, *op.cit.* no. 120, and Besseler, *op. cit.* p. xxxiv (editions after EscB). EdM 37 p. 113 & EdM 39 p. 412 (editions of the two intabulations from Bux). Kirnbauer, M., Hartmann Schedel und sein "Liederbuch" (Lang, Bern, 2001) pp. 309-316 (editions after Ox 213, Schedel & EscB).

See Fallows, A Catalogue of Polyphonic Songs p. 363 regarding citation of *Se la face ay pale* in a list of songs dated ca. 1452 (in the manuscript Città del Vaticano, Ottobuoni lat. 251 f. 34r) and another citation in Molinet's *Oroison*. Further, Dufay used the cantus firmus of his own song for the Missa *Se la face ay pale* in Trent 88 and CS 14. Finally an independent three-part Gloria setting in Trent 88, Mu 3154 and Spec uses fanfare motives and other small snippets of material which are curiously similar to parts of the original song (see the DTÖ VII inventory, no. 480). However, the Trent copy of this piece is much inferior to the readings in its other two sources. Spec gives this piece an otherwise inauthentic title: *Amore Dei nezpiwayte ho przliss jest lahodne a melodizke* (literally "For the love of God do not sing it, it is too delicious and melodic"). The Trent 88 version is published in Gerber, R. (ed), Sacred Music from the Cathedral at Trent (MRM XII, Chicago & London, 2007) pp. 1098-1100. The other source for this piece is Mu 3154 ff. 10v-11r, which looks reliable.

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158. [Bedingham/anon; *O rosa bella*]

Nos 157 & 158 are respectively isolated lower parts written the recto and verso of a rectangular page once kept between ff. 245v-246r of Trent 89. Photographs of both sides of the fragment are available in both the Bibliopola facsimile of Trent 89 and also Kirnbauer, *ibid.* pp. 161 & 162. Presumably the loose page was removed during the chemical restoration process for the Trent manuscripts in the 1970's, and was missing from Trent 89 by 1982 when I first examined it. Enquiries regarding its whereabouts at the time proved unsuccessful and it may now be lost. Here, the Superius and Tenor are adapted from Pope and Kanazawa, *op.cit.* no. 81 and it will be seen that the first voice on the loose page is an otherwise unknown Contratenor to the essential voices of the famous *O rosa bella*.

Contratenor bassus; 1: the clef is cut off, no m sign is visible (O is assumed) and neither is a flat sig visible (conj supplied). Also, 1-2,6 are poorly visible & 1,3 has a flat. / 8,4: C (above) / 9: the following crossed-out notes follow 1: sbr low G plus m rest & m low G, then sbr C & dtd-m B & sm C / 10: 3 uc / 12,2-25,5: these

[3] The only other examples that come to mind are in Antonello da Caserta's *Notes pour moi*, and in the upper voices of the well-known English Kyrie tro. *Cuthberte prece* setting in the Durham fragments from the fourteenth century.

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notes (which constitute the second stave) seem to have a cut-off clef like the first stave / 13,1-3: this passage reads m rest plus m D sbr C & m D m B sbr A (this has been emended) / 15-16,5: om (conj supplied) / 18: rpt sign given after 1 (which would negate the text form as given in the voices which are editorially supplied) / 25,5-34: the third stave of music has a clef which is just about visible.

Underlay; in view of the closely-spaced copying of the music and the several crossouts involved in this part, full underlay seems unlikely to have been desired. In addition, I hesitate to text this voice because of the absence of imitation at 5-6 (where the other voices imitate each other) and because underlaying the text to the new Contratenor would involve at least one or two editorially split values. Nevertheless a fully 'enlarged' score of this *O rosa bella* version would not be impossible.

Bibliography; Erhard, A., Bedyngham's *O rosa bella* und seine Cantus-firmus-Bearbeitungen in Cantilena-Form (Tutzing, 2010) pp. 307-309 (edition). For all *O rosa bella* concordances see no. 174. My discovery regarding this isolated voice was first revealed in Fallows, A Catalogue of Polyphonic Songs p. 546.

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159. [Brolo/anon; *Entrepris suis*]

(i) verso of fragment previously kept with Trent 89, 'Contra tenoris' only, anon;
(ii) Schedel ff. 14v-16r (no. 14), with incipit 'Entre prison', anon;
(iii) Strahov ff. 239v-240r (no. 211) with text *Congratulamini mihi omnes*.

(i) has a different Contratenor from nos (ii) & (iii) here, and both versions are adaptions of an older song by Brolo in the following sources.

(iv) Ox 213 f. 39v (no. 73v), Entrepris suis par grant lyesse, Bartholomeus Bruolo, in major prolation;
(v) Q16 ff. 93v-94r (no. 85), with incipit 'Entrepris suis pour', anon.

There are also two further adaptions:
(vi) Glogau nos 102/100, similar to (ii) & (iii) but with a much more florid low Contra than either reading;
(vii) Bux ff. 59v-60r (no. 106), keyboard intabulation with the title 'Entrepris', anon.

I have supplied editorial upper voices from Strahov to make the piece performance in its Trent version, adapting a few note values in the process (Superius 6,1-2 in Strahov are m m, and Tenor 9,1-2 read likewise). The Strahov contrafactum text is a Marian Respond (LR p. 195).

Contra tenoris; 1: clef om on all staves, & m sign om / 1-2: rests om (conj supplied) / 8,5: natural ind by b / 10: superfluous m F follows 4 / 14: 2 is sbr / 17: first rest om (conj supplied) / 22: ms reads ligd sbr lower D sbr A plus m lower D m A / 26: 1 & 2 are ligd sbr sbr / 26,3-27,1: these notes are also ligd sbr sbr / 29,2-30,2: ms reads m G m E sbr lower D / 34: 1 & 2 are dtd-m sm & 6 reads sm A sm G / 35,1-2: ms reads sm F sm E m F / 36: 1 F / 38: 4 & 5 are dtd-m sm / 47: 1-2, 3-4 & 5-6 are all dtd-m sm pairs / 51: no custos, & after the last part-stave follows two 'v' letters and an upward-stemmed minim (which might be read as "d").

Underlay; like no. 157 the isolated Contra here is a closely-spaced part and also like no. 157 it contains errors. It is unlikely that it was ever intended to carry text, and is therefore possibly instrumental in nature. Rhythmically this Contra is more complicated than the editorial voices supplied with it, and this is a feature taken to greater extremes in the Glogau version previously cited.

Bibliography; Kirnbauer, *op. cit.* pp. 162 (facsimile) and pp. 302-306 (conflated score, giving less emendations to the Trent Contra than I have made). Reaney, G. (ed), Early Fifteenth-Century Music (CMM 11, 7 vols, 1955-83), vol. V p. 70 (original song and Bux intabulation) and p. 74 (Schedel / Strahov version).

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Davis, B. (ed), The Collected Works of Vincenet (A-R Editions, Madison, 1978) p. 173 (original song). EdM 4 p. 80 (Glogau version). EdM 38 p. 144 (Bux intabulation).

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CRITICAL COMMENTARY TO INSTALMENT 7 APPENDIX NOS 160-192

160. *Salve sancta parens* (Trent 89 ff. 95v-96r, unicum, DTÖ VII inventory no. 558).

Text; Introit for Marian Masses (modern version: LU 1997 pp. 1263-1264, which has a different verse). In this setting the chant is paraphrased in the Superius. The parent chant's main text is from Caelius Sedulius's *Pascale Carmen* of ca. 425, Book 2, lines 63-64 in Huemer, J., (ed), Sedulii opera omnia (*Corpus Scriptorum Ecclesiasticorum Latinorum* X, Vienna, 1885, p. 48). Our version of the main text largely follows LU 1997's punctuation. Trent 89 does not give the full verse text; at the start of the verse 'Et' is given in the Superius and the chant notes following this word are untexted. The polyphonic part of the verse is texted in all voices, reading *nec primam similem visa est nec habere sequentem*. This enables us to identify the missing part-verse as a slightly corrupt form of additional lines from the parent text (Huemer, *ibid*. Book 2, lines 67-68). The full verse should therefore read *Et gaudia matris habens cum virginitatis honorem / nec primam similem visa est nec habere sequentem* ('and you who having with your blessed womb the joys of a mother with the honour of virginity have not been seen to have [a woman] like you before or after you'). The editorial insertion also matches the number of chant notes in the verse Superius. Other compositions using these additional lines of Sedulius's text are rare; one is Compère's 'loco Agnus' motet *Quem vidistis pastores* in MilB (f, 177v-178r), and another is the motet *Salve sancta parens* from the Worcester fragments (which contains a further variant on lines 67-68 in its Tenor text).

[Superius]; 1: the intonation is supplied from IB 15154 f. 61v (transposed an octave up). All parts have a gap before their first rests or values (probably left for the insertion of majuscule initials). / 4,5: scribal correction from col err / 8: 4 m / 17: erased sbr E follows 2 / doxology intonation following 35: superfluous F virga follows the sixth note, and this passage is otherwise incomplete (continuation supplied after LU 1997, prefix, p. l).

Tenor; 7: b ind before 7,2.

Contra; 4: superfluous m rest follows 5 / 27: rests om (conj supplied) / 36: rests om (conj supplied) / 37: b ind before 36,1.

Underlay; the first section has full text in the Superius plus lower-voice incipits. The polyphonic part of the verse is fully texted, and the doxology is almost fully texted.

Bibliography; Ex Codicis II / I pp. iii-iv (which argues on stylistic grounds that this setting is likely to be of continental origin) and Mitchell, R.J., 'More insular survivals in Trent Codex 89?' (unpublished paper given at the 34th R. M. A. Research Conference, Exeter, 2000). Numerous other settings of *Salve sancta parens* survive. Note the weak harmonies in the second and third sections caused by first-inversion constructs (which are also a feature of setting no. 178). This Introit setting is most unlike the other Propers which follow, and its closing Superius melisma resembles those in some mid-century lieder such as the well-known *Mein gemüt* (Glogau no. 223).

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161. *Benedicta et venerabilis* (Trent 89 ff. 96v-97r, unicum, DTÖ VII inventory no. 559).

Text; Gradual for Marian Masses (modern version: LU 1997 pp. 1264-1265). Our punctuation follows LU 1997, and the chant-bearing middle voice is underlaid with help from that version.

[Superius]; 1: m sign om (assumed to be C, in view of the presence of C in no. 162 *Alleluia Virga Jesse*, which is very similar to this piece). Also, the Superius & Contra have gaps before their first values (probably left for the insertion of majuscule initials). / 23,2-51,1: b sig om on this single stave in Trent 89 / 63: natural ind by sharp / 105,1: scribal correction from col err / 124-134: on this stave the clef is given in error as C clef on the second line up, and the b sig is om again.

[Medius]; 1: this voice is allotted the latter name since it has fourths against the Superius and carries chant like other Medius voices in English-style descant chant settings. It is written out in black chant notation modified by the occasional use of single diamond-shaped values, and technically needs no m sign. Virga notes (with tails) have two-beat values Strictly speaking, the barring given in our version is not necessary except to assist modern performers. / 6,2: this virga has an upward tail / 58: single instead of double custos / 78,2-87,1: this passage is written over an erasure / 102: 1 given as virga (in this context making it a two-beat value, which is incorrect).

Contra; 1: m sign om / 25,1-53: b sig om on this single stave in Trent 89 / 132: 1 not dtd.

Underlay; the Superius is texted throughout, and so is the Medius for its first section. For the second, the Medius has the incipit 'Virgo' and the Contra has no text at all. Performers may care to examine Trent 89's outer-voice underlay, which differs from ours in details. My version is worked out on the premise that there might be grounds for at least some voices coinciding on the same text syllables. Interpreted literally, the underlay in Trent 89 offers few such opportunities.

Bibliography; Mitchell, *op. cit.* The only other setting of this chant in the Trent Codices is in Trent 92 (DTÖ no. 1409) and is part of Liebert's plenary Mass. Nos 161, 162, 164a & b & 165 here all have features relating them to the style of fourteenth-century English Descant practice, and the Sequence setting no. 163 also has an English trait since it uses strenes (twin-tailed notes) in its chant sections. Unusually, these chant sections are written out in void rather than black chant notation. The copying style and ink colour of these Propers is also very similar to parts of Trent 88 (which contains many Proper cycles). Conceivably these English-style settings might only have become separated from the Trent 88 Proper assembly by accident, or less possibly because the scribe noticed stylistic differences between these and his other work on Mass Propers.

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162. *Alleluia Virga Jesse* (Trent 89 ff. 98v-99r, unicum, DTÖ VII inventory no. 561).

Text; Alleluia for Marian Masses (modern versions: LU 1997 p. 1267 and GT 1979 pp. 416-417). Our punctuation follows GT 1979, and the chant-bearing middle voice is underlaid with help from that version.

[Superius]; 1: the Superius & Tenor have gaps before their first values (probably left for the insertion of majuscule initials). / 32: sharp ind above 31,2 / 49,3: superfluous flat before this note, which is at the start of a stave (possibly an erroneous b sig) / 71,2: scr corr from col err / 75: sharp ind before 74,2.

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[Medius]; 1: this voice (like the middle voice in no. 2) is written in modified black chant notation which is meant to be read mensurally. / 8,l and 24,1: these notes (both virgas) are dtd, giving the normal meaning of adding to these values by half in each case / 20: single instead of double custos / 40-42: these notes are written over an erasure / 64: 2 uc / 73: 1 written over an erasure / 92: this final note is written as a void L.

Tenor; 1: m sign om, and there is some doubt that 'Tenor' is actually the correct name for this voice since no. 161's lowest (and freely-composed) voice is called 'Contra' / 80: b ind before 79,2 / 82: natural ind as sharp.

Underlay; all three voices are fully texted, but with very disjunct underlay as in no. 161. At 26-27 Trent 89 gives 'Yesse' for 'Jesse'.

Bibliography; Mitchell, *op. cit*. Surviving fifteenth-century settings of this Alleluia are few, but the verse subsection *Pacem Deus reddidit* is used as a cantus firmus in two mid-fifteenth century motets; (i) the five-voice *In ultimo / Adoretur* in Trent 89 (Instalment 5 no. 59), and (ii) the otherwise textless four- voice item "P" (Mu 3154 (ff. 76r-78r) which is incomplete. Possibly the initial "P" here indicates that the missing text was a conflation of part of the parent text.

…….....

163. *Ave Maria…virgo serena* (Trent 89 ff. 97v-98v, unicum, DTÖ VII inventory no. 560).

Text; Sequence formerly for Marian Masses (UP no. 38, which is a tone higher than the chant version used in this setting). Our punctuation and spelling largely follow UP, and the text in this alternatim and migrant setting is underlaid with the help of UP and the Sarum rite version in Lansdowne 462, f. 142r (which, like the Trent 89 setting, omits a half-verse; see below for details). Unusually for a fifteenth-century Sequence setting, the scoring scheme is rather irregular and results in part-verses being set to polyphony. The Superius and Tenor share chant presentation, with the Tenor only having chant material in polyphonic passages at 49-53, 74-77 & 83-84. The Trent 89 Tenor also gives all of the necessary chant verses in void chant notation, with occasional strenes (notes with twin tails). The succession of verses in Trent 89 and Lansdowne 462 differs from UP as follows; verse 5b in UP ('Te collaudat...confertur gratia') is omitted, and the two lines which serve as the shortened verse 5b in this edition ('Theophilum reformans gratie / de lacu fecis et miserie') are given in reversed order in UP. Also, the melismatic 'Amen' in UP is omitted in Lansdowne 462.

[Superius]; 1: the Superius & Contra have gaps before their first values (probably left for the insertion of majuscule initials). / 30-42: the twin-flat sig given here for this voice & the Tenor only applies to this single section and does not reappear throughout. I have also provided a cancelling signature in the Superius after 42. / 84: b ind before 1 / 85,6: natural ind by sharp before 85,5.

Contra; 61: p div follows 5 / 62: p div follows rest / 63: p div follows 2 / 64: p div follows 3 / 65: p div follows 2 / 83: natural ind by sharp under 1.

Tenor; the initial clef for the first chant section is C clef on the fourth line up, which is not rptd for the start of the polyphony. However, the b sig is rptd. At the chant passages following 7, 29, 60 and 66 the designation 'chorus' is given either above or below the music. These markings probably indicate that fifteenth-century performances involved split forces but - if so - a mere four markings for the whole piece seems insufficient for scoring reconstruction. Possibly the chant verses were sung by a 'chorus' and the polyphony by soloists. / Chant passage following 42: the downward tail on the

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fifth note here is added as a correction / 64: p div follows 3, & another p div follows 5 / Chant verse 6a following 73: a flat-like sign occurs before the first F here, for no apparent reason / 78-82: the first br rest of this group of five br rests is given as two sbr rests.

Underlay; the Superius and Tenor are texted throughout, and the Contra mostly has sectional incipits.

Bibliography; Gozzi, M. (ed), CMTQ I pp. 38-40 & 123-127 (commentary and edition, 2012). Other fifteenth century settings survive, notably by Regis and Josquin (the Regis setting is incomplete and now lacks its fifth voice). There is also a sixteenth-century setting by Senfl which reworks material from the Josquin setting, and the second section of Obrecht's *Beata es Maria* features the Sequence chant used as a cantus firmus.

…….....

164a & b. *Felix namque* (Trent 89 ff. 99v-100r, unicum, DTÖ VII inventory no. 562).

Text; Offertory for Marian Masses, now used for that purpose from Christmas to Purification (modern version: LU 1997 p.1271). Our text version largely follows LU 1997, but Trent 89 adds 'Alleluia' at the end (which is not in the LU 1997 version). The text of the chant-bearing middle voice is underlaid with the help of LU 1997.

Version 164a.

[Superius]; all voices of nos 164a and 164b in this edition are given on a single page-opening in Trent 89, with no voice-names and nothing to indicate which parts belong together. Experiment shows that the five voices given make two different three-voice settings with the same chant-bearing voice. Combining all five voices together would not be successful on account of the dissonances which would occur. The voices used in 164a are nos 1, 2 and 5 in the copying order, and all parts except the chant-bearing Medius have gaps before their first values (probably left for the insertion of majuscule initials). / 1: m sign om (supplied as C in all void-notation voices, on account of the similar no. 162 in this edition using C). / 38: 1 col err.

[Medius]; this chant-bearing voice on f. 100r (like those in nos 161 & 162) is written out in modified chant notation and has been allotted the name 'Medius' here since it has fourths against the no. 164a Superius. The initial intonation clef is C clef on the middle stave line, which is not rptd for the start of the polyphony. / 56,2-57,1: these two black square notes are written close together like the paired values found in some examples of fifteenth-century simplified notation / 84,1-2: these notes are written as a conventional mensural-notation lozenge shaped two-semibreve ligature.

[Contra, second complete voice on f. 99v]; 57,2: scribal corr from B / 66: 1 E.

Underlay; all five voices on ff. 99v-100r are fully texted. Trent 89 consistently gives 'Cristus' for 'Christus'. The same applies regarding disjunct texting as in nos 161 & 162.

Bibliography; Mitchell, *op. cit.* Other fifteenth-century settings of this Offertory survive, notably the anonymous one in Trent 88 (DTÖ no. 395) and the Binchois setting in Aosta (f.9v). There is also an early fifteenth-century *Felix namque* in Douce 381 (described in Thurston Dart's article 'A New Source of Early

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English Organ Music' in M & L XXXV (1954), p. 201. However, this does not use the same chant as the Trent 89 setting.

Version 164b.

[Superius, third voice down on f. 99v]; 1: m sign om (supplied as C as in no. 164a). Both this voice and the Contra are consistently given a fifth lower than our edition pitch. All entries here are given at the pitch of our score rather than that of Trent 89. The alternative (transposing the Medius) would arguably negate the function of this double-duty cantus firmus part, which also serves as the middle voice for setting 164a. / 27: 1 om, but a direct at the end of the previous line (at the bottom of f. 99v) indicates C here.

[Medius]; this voice is the same as used in 164a.

[Contra, fourth voice in the manuscript's copying order]; 53,2-54,1: this lig is overmarked in a darker ink than the rest of the copying / 67,1-68,2: these four notes are om in the main copy, and are given after the end of this voice with correction symbols that resemble a diagonal line together with a plus sign and congruent sign; the correction symbols occur at both points, and the correction duplicates 69,1-2 to clarify its insertion.

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165. *Beata viscera* (Trent 89 f. 100v, unicum, DTÖ VII inventory no. 563).

Text; Communion for Marian Masses (modern version: LU 1997 p. 1268, which is a fifth lower than the Trent 89 chant-bearing voice). Our version is punctuated after LU 1997, and the chant-bearing voice is underlaid with help from the latter.

[Superius]; 1: the Superius & Contra have gaps before their first values (probably left for the insertion of majuscule initials). / 16: 1 b, ind before 15,1.

[Contra]; no discrepancies.

[Tenor]; this voice is copied in black chant notation, and I remain unsure whether it should be regarded as a 'Medius' or a true Tenor. On one hand, it has a fourth against the Superius (at 24) but on the other it is the lowest voice at the final cadence. Because of the latter I have given it the editorial voice name Tenor. Otherwise no discrepancies occur.

Underlay; all three voices are fully texted apart from the omission of a single syllable in the Superius (at 'eter[ni]'). Due to the short and very simple nature of this setting it appears that no ligatures need to be broken.

Bibliography; Mitchell, *op.cit*. Several other fifteenth-century settings of this Communion survive, notably two in Aosta (one by Leonel Power and an anonymous one on f.10r) one by Liebert which is part of his plenary Mass in Trent 92 (DTÖ no. 1419), and one in Trent 88 (DTÖ no. 396). There is also an Obrecht cantus firmus Mass on this chant.

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166. Missa *Ad voces pares* (Trent 89 ff. 107v-116r, unicum, DTÒ VII inventory nos 569-573 in the order Gloria / Credo / Sanctus / Agnus / Kyrie).

Kyrie (ff. 114v-116r)

Text; nine-verse Kyrie trope of ninth-century origin, commonly used in English fifteenth-century Masses on solemn feast-days. See GS plates 1+ and 2+ and Marrocco, W. and Sandon, N. (eds), The Oxford Anthology of Medieval Music (Oxford University Press, 1977), p. 29. The version of the text in AH 47 pp. 73-74 (no. 14) differs considerably from that given here and begins 'Pater, creator omnium'. The present setting uses all nine verses, and splits them between the two sections thus: section 1 has verses 1-6 (serving for the first Kyrie and Christe) and the second section has verses 7-9 (serving for Kyrie II). There is a clear scoring scheme throughout which mostly alternates full and duet subsections for successive verses. Measures 1-4 of the Primus paraphrase the opening of the chant most normally sung with this text in the fifteenth century, but this reference seems not to be continued. Opening a movement with chant paraphrase that is not continued is widely thought to be an Anglicism during this period.

[Primus]; the three voices are not named in any movements of this Mass, and the voice-names are editorial, as is the title for this Mass (coined by Louis Gottlieb - see the bibliography section). Also, all voices have gaps before their first values (probably intended for majuscule initials). / 24: a small figure '2' is given under 24,2, clarifying the intended alteration / 43,1: this note is at the start of a new stave in Trent 89 and is preceded by a p div (which should ideally be at the end of the previous stave) / 55: 1 not dtd. Since the following note is also br, the *similis ante similem* rule perfects it / 57: 1 & 2 are both sbr (requiring alteration of the second note) / 68: b ind before 68,1 / 79: natural ind by sharp / 114: sharp ind under 115, 1.

[Secundus]; 17: b ind before 16, 1 / 22: natural ind by sharp before 22, 4 / 23: 1 not dtd (assumed to be a perfect br) / 33: p div follows 2 / 54,1 and 55,1: neither of these breves are dtd / 61-75: 14 measures of rests are given (15 are needed).

[Tertius]; 1-2: neither of these breves are dtd (the *similis ante similem* rule perfects them) / 10: 3 om (conj supplied) / 24: this br is not dtd / 30: this br is not dtd, but a small dot is given above this note, perhaps indicating that the scribe was uncertain whether this br is perfect / 37: 2 C / 45,1: this br is not dtd / 60: p div follows the rests / 66: p div follows 2 / 87,2 & 89,1: small dots are given above these notes, perhaps clarifying the syncopation / 110: sharp ind before 108,1.

Underlay; texted in all three voices, but because of the distribution of the underlay between full and duet subsections no voice has the complete text. The opening word 'Deus' is given in majuscules in the Secundus and Tertius, but not in the Primus. The same applies to the 'C' of 'Consolator' at the start of the second section. All voices give 'Criste' throughout instead of 'Christe'. At 14-16 the word 'laudes' is omitted in all three voices; its restoration seems to be suggested by the syllabic writing. There are also other small omissions and discrepancies. At 21, 'te' in the Primus is omitted. At 27, 'pax' in the Secundus is omitted. At 32, 'est' in the same voice is omitted. At 17 in the Tertius, 'regum' is given following 'coniubilantes' but there are not enough notes to underlay this word. At 108, I have supplied an editorial part-word in the Secundus ('Vir-') on the grounds that other such part-words appear elsewhere in this Mass, and I have given 'eleyson' at 58 an editorial dieresis in all voices. Due to the occasional syllabic writing some of the original underlay seems clear, but in melismatic passages (notably at 'eleyson' throughout) our texting differs considerably from that of Trent 89. The probability that not every detail of the manuscript's texting is correct is perhaps best illustrated by Trent 89's texting of the Tertius at 61-65. Here, the words 'ne pereant pascue' are underlaid to 61-65,1, but the following word ('oves') appears at the beginning of a new stave, under 65,2-66,1.

Bibliography; Gottlieb, *op. cit.* pp. 163-166 (discussion of the Mass) & 459-476 (transcription which omits the Kyrie). Hamm, C., 'A Catalogue of Anonymous English Music in fifteenth-century continental manuscripts' in MD XXII (1968), pp. 47-76. Trowell, B., article 'Plummer' in *The New Grove* (2001 edition),

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vol. XIX p. 929 (which suggests that this Mass might be the work of Plummer). Mitchell, The Paleography and Repertory… vol. I pp. 82-83, in which I suggested that this Mass might be the work of the Trent 88 composer Simon de Insula (a view with which I no longer agree). Several other fifteenth-century cyclic Masses survive which also use the *Deus creator* trope as the Kyrie does here.

Gloria (ff. 107v-109r)

[Primus]; the intonation is supplied using the Sarum Gloria chant no. 5. Also, all voices have gaps before their first values (probably intended for majuscule initials). / 8,1-2: the squares of this lig are outlined in a darker ink than the rest of the copying, for no apparent reason / 22,1-2: these two m G's are rewritten over two erased m B's / 33: 1 not dtd (the *similis ante similem* rule perfects this br) / 119: sharp ind before 118,1.

[Secundus]; 9: this br is not dtd / 20, 29 and 33: likewise / 38: p div follows 2 / 48: ms gives br C sbr C (emended for the sake of the wordsetting) / 103: ns / 104: ns / 161: p div follows 2.

[Tertius]; 3: 1 and 2 are both sbr, with 3,2 needing alteration / 13,3 & 4: these two notes corr from col err, with a correcting 'a' (for 'alba') given under 13,4 / 23: p div follows 2 / 38: 1 not dtd / 52: 1 not dtd (the *similis ante similem* rule perfects this br) / 118: ns / 160: p div follows 3 / 167,2: a small '2' written closely under this note clarifies the alteration / 168-169: neither of these ligd br are dtd.

Underlay; as in the Kyrie, all voices are texted but because of the varied internal scoring no voice carries the complete Gloria text. Also as in the Kyrie, the Secundus and Tertius have their opening text in the first two sections ('Et in terra' and 'Qui tollis') given in majuscules, and details of the underlay differ considerably from the texting given here. There are only two significant text omissions: in the Tertius at 6-7 'bone' is not given, and at 35 in the Primus the 'Pa-' of 'Pater' occurs as a part-word at the end of a phrase. Where 'Christe' is written using contractions, Trent 89 gives 'xpe'.

Credo (ff. 109v-111r)

This movement condenses the normal text by using double telescoping in its second section at 64-154 (so that from measure 64 each voice begins with a different portion of text). Realisation of the telescoping results in a Credo setting without any text deletions.

[Primus]; 1: the intonation is supplied using the Sarum Credo chant. All voices have gaps before their first values (probably intended for majuscule initials). / 20: 1 not dtd (the *similis ante similem* rule perfects this br) / 58,2: b ind before 57,3 / 63,3: the final Primus note of this section is given as col br.

[Secundus]; 21: sharp ind before 20,1 / 49: this br is not dtd / 63,1: this final sectional note is given as br, not dtd / 124-154: ms gives 30 measures of rests (31 are needed).

[Tertius]; 1 and 59: these breves are not dtd (the *similis ante similem* rule perfects each of them) / 62: this br is not dtd / 158: likewise / 178: likewise.

Underlay; as in previous movements, all voices have text but no individual voice has the complete movemental text. The opening words in the Secundus and Tertius ('Patrem') are given in majuscules, as are the incipits for these voices in their second sections ('Et ascendit' and 'Et in Spiritum' respectively). There are more text omissions than in previous movements; in section 1 of the Secundus and Tertius the scribe has provided incipits rather than full texting (probably due to lack of space) and the same is true of section 2 of the Tertius. Two part-words also occur in the texting: '-la' (of 'secula') is given at the end of a phrase in the Secundus at 31, and 'vi-' (from 'vivificantem') is given on its own in the Tertius at 85; the manuscript positioning for this syllable is under 77,1. Likewise, many details of the manuscript texting differ from the version presented

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here. At 131-134 in the Tertius, ‘catholicam’ is given as ‘katholicam’. The double telescoping of the text at 64-154 results in each voice singing a different portion of the Credo text as follows:

Primus: Et incarnatus...Scripturas.
Secundus: Et ascendit...finis.
Tertius: Et in Spiritum...Ecclesiam.

The incipits given in the Tertius for this section can be expanded with just one small difficulty: ‘Et in Spiritum’ at the start of this section seems to require editorial repetition. This movement is not the only known instance of double telescoping. Dunstable’s Gloria no. 7 in Bent, Bent & Trowell *op. cit.* p. 14 treats its entire text in this manner apart from the final ‘Amen’.

Sanctus (ff. 111v-113r)

[Primus]; 1: all voices have gaps before their first values (probably intended for majuscule initials). / 7: this br is not dtd / 17: likewise / 56: sharp ind before 55, 1 / 94-136: this entire section of rests has the incipit 'Benedictus', but only 20 measures of rests are given (43 are needed) / 149: this br is not dtd / 157: likewise.

[Secundus]; 10-11: neither of these ligd breves are dtd / 25-26: likewise / 32-52: ms gives 20 measures of rests (21 are needed) / 94: m sign C rptd in Secundus and Tertius / 153: 1 not dtd (the *similis ante similem* rule perfects this br).

[Tertius]; 9: 1 not dtd (the *similis ante similem* rule perfects this br) / 20: likewise / 74: sharp given before 2 for no apparent reason (possibly meant to suggest sharpening of successive C 's at 75-78, but which would cause dissonances with the other voices) / 131: 2 B / 139: 1 not dtd (the *similis ante similem* rule perfects this br) / 144, 147 and 152: none of these breves are dtd / 155, 5: scr corr from m by erasure of upward tail / 159-160: neither of these breves in ligature are dtd.

Underlay; all voices are texted. Our underlay differs considerably from that in Trent 89 and the most easily observable changes in our edition are as follows; (i) at 1-17 only two 'Sanctus' acclamations are given, perhaps implying that this movement might need a chant intonation as is clearly necessary for the Agnus Dei. However, since the Primus does not seem to make any chant-based references (and also since the music at 1-17 seems to fall into three distinct episodes) 'Sanctus' has been underlaid three times. (ii) At 32-33, only the Tertius gives the word 'Pleni' under the two successive D's in both voices here; it makes sense for both voices to be underlaid similarly. (iii) '-san-' (from 'Osanna') is given at 57 in the two upper voices, and at 63 in the Tertius. Again, it seems likely that there is some sort of misplacement here. (iv) The texting for the word 'Benedictus' in the two lower voices is haphazard much as in (ii) above. (v) -'san-' (from Osanna II) has been placed at 145 in all voices; in Trent 89 it is given at 142 in the Primus and Tertius and at 144 in the Secundus. (vi) at Tertius, 153 an editorial repeat of 'in' has been provided. As in previous movements, the opening words and letters of some sections are in majuscules; 'Sanctus' (only in the Secundus and Tertius), the 'P' of 'Pleni' (in the Primus and Tertius), the 'O' of Osanna I (only in the Primus), and the 'B' of Benedictus (only in the Secundus and Tertius).

Agnus (ff. 113v-114r)

[Primus]; l: since this setting begins at 'qui tollis', an intonation has been supplied using the Sarum Agnus Dei chant no. 3. / 13,4: scr corr from col err / 29: this br is not dtd.

[Secundus]; 13-19: ms gives 6 measures of rests (7 are needed) / 36: this br is not dtd.

[Tertius]; 3-4: neither of these breves are dtd / 29: this br is not dtd & the *similis ante similem* rule applies / 36: this br is not dtd / 44: b ind before 43,6.

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Underlay; as in previous movements all voices are texted, and also as in previous movements the initial word of the Secundus and Tertius texting ('qui') is given in majuscules. 'A' at the start of Agnus II and Agnus III in the Primus is also given likewise. At 29 in the Tertius another part-word on a voice entry appears (-'lis' from 'tollis'), and the Primus in Agnus III omits 'qui' at 59. As with the other movements of this cycle, our underlay differs in considerable detail from that given in Trent 89. However, each voice in the manuscript seem to be texted with some regard for subsections carrying successive phrases of text.

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Structure

This Mass for three equal Tenor-range voices is probably not innovative in the context of its era, since older secular pieces survive which use a similar type of texture.[4] It has already been briefly discussed in the introduction to the previous Ex Codicis II / I edition, and also in Instalment 5 of this edition in relation to the Missa *Caput* because of its likely insular origin and melodic closeness to parts of the latter Mass. Therefore my discussion here is very short and centres on the context of this Mass within Trent 89, how the work is made up, and resemblances to attributed works which might eventually lead us to its composer.

The position of this Mass in Trent 89 is of particular interest because some the Marian Propers which are copied adjacently form a set of descant-like works, which are similar in copying, presentation and ink colour to parts of Trent 88 (the chief repository amongst these manuscripts for Mass Propers). Furthermore, the works surrounding both the Propers and the equal-voice Mass make up what seems to be an 'English section' of Trent 89 ending with Bedingham's *O rosa bella*, and where several anonymous works are likely to be by Englishmen even if they are not of demonstrably English geographical origin. Even if the Mass itself was not surrounded by English-looking works, its probably insular origin would be evident from its use of telescoping in the Credo, duet caesuras in the two latter movements, C mensuration and typically English melodic figures.

This cycle is chiefly unified by stylistic means and there is considerable variety amongst its opening and closing pitches. All movements end with doubled leadingnote cadences on C, but the Kyrie begins on a construct on D, the Gloria begins with a unison D, the Credo with a unison C, and Agnus I begins with a unison G. The Agnus III opening begins on F and first Osanna begins with a construct on D which soon passes to a construct made up of C sharp, F sharp and A. One result of this variety is that few sectional openings are melodically similar.

The Gloria, Credo and Agnus are tripartite, the Sanctus has five sections, and the Kyrie's two sections carefully score the music so that the nine verses of the Kyrie trope used fall into distinct subsections. All movements have voices which cross frequently and the voices are fairly equal in their sharing of the Superius, Contra and Tenor roles although the Primus voice is slightly more dominant throughout. Scoring throughout is also varied between a series of full and internal duet panels, but only the Pleni sunt and Benedictus are duets with unchanging scoring (the Agnus II is also a duet, but consists of dovetailed subsections for the two upper and two lower voices). It is the extent and variety of the duet writing which really holds this cycle together, as the full subsections are harmonically less active than the duets and sometimes proceed with just one construct per perfect or imperfect breve. Within three-voice episodes the same motive can be heard successively in two voices above a supporting part (as at Kyrie, 6-9) or sometimes in three successive voices (Kyrie 12-15 and 50-53). Imitation is mostly very brief (see Kyrie 65-67 and 95-99) and in common with pieces by Plummer and others cadences on the same degree are permitted to follow each other (there are three

[4] For example, Gautier Libert's three-voice *Se je me plains* published in Reaney, G. (ed), Early Fifteenth-Century Music vol. II p. 90, in which two of the three voices are canonic. Pieces in *chace* form from the fourteenth century also tend to be scored for Tenor voices.

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successive cadences on D in the Gloria at 38-46). A few passages contain some startling accidentals. Osanna II opens with an unexpected D - A major progression, the Gloria begins with a D unison followed by a barely disguised A major - G progression. Osanna I begins with a strange progression illustrated in Example 7.14, and Kyrie 46-49 is also unusually written with a brief melodic conflict between C sharp and F natural above.

Declamatory three-voice writing is found occasionally, and on one occasion there is a section opening with brief homophony on a construct on G (Cum sancto Spiritu). Some stylistic crossover from the style of insular Song of Songs motets seems likely here. There are also some repeated progressions throughout, but nothing like the motivic integration encountered in some three-voice Masses written nearer to the mid-century (this Mass possibly dates from the early or mid-1430's). The most significant repeated material throughout consists of a tendency for the three voices to proceed to a plagal F-C cadence where the topmost voice has high Tenor E as the third in the construct on C (see Gloria, 101-104, Credo 64-67, Sanctus 153-154, and the Agnus III opening at Agnus 46-50). Another recognisably repeated device consists of overlapping voice entries making progressions which end on F sharp G or G F sharp G (see Gloria 115-120, Credo 9-10 and Agnus 72-76). Throughout, much use is made of typically English devices such as accented sixths, triadic motives and repeated anacrusic entries in duple rhythm (see Sanctus, 68-88 for the latter). This is a competently produced Mass written well within the stylistic canon of the *contenance Angloise*, and Agnus I could well serve as one of that tradition's most beautifully simple examples.

We are therefore dealing with a work which is texturally almost unique in Trent 89, and one in which similar accidentalisms and melodic lines seem to be shared by the Missa *Caput* and to a lesser degree by the five-part *Ave Regina* setting no. 170.[5] But - having gone over this ground before - the only part of my 'find' that I wish to repeat (if this is actually a discovery) is that it is not possible to demonstrate a closer link between such texturally diverse pieces without further similar music being available. Brian Trowell suggested that Plummer might be the person responsible for the equal-voice Mass. I find this unconvincing, mainly because my own eye lands on several resemblances with Dunstable's more advanced pieces rather than works by Plummer. I therefore offer the following examples to suggest that if history allowed us to access the later and "missing link" works by this famous composer, enough might be found for this Mass to give it a home amongst Dunstable's works. In addition to these examples, I also emphasise three things. Firstly, the relative rarity of the doubly telescoped Mass text in the Credo (otherwise found in Dunstable's Gloria no. 7 in the complete edition). Secondly, the rarity of sharpwise accidentalised passages in English music of the 1420's excluding these pieces and a few Dunstable and Leonel works.[6] Thirdly, that these examples should be taken into consideration with the comparison examples for the *Ad voces pares* and *Caput* Masses given earlier in this study. Last of all, what if I am wrong? These pieces could of course be the work of imitators of Dunstable rather than a single man. However I hope that some of the details given in the following examples will attract the right sort of interest.

[5] See Ex Codicis II / I p. vi regarding similar melodic passages shared between all three works, and pp. 1425-1429 of this edition regarding further similarities with the Missa *Caput*.

[6] For some examples from the Dunstable edition, see the Credo from the Missa *Da gaudiorum premia* (pp. 41-43) measure 96, measure 37 of the Sanctus from the same Mass, and *Beata mater* (p.110) measure 15.

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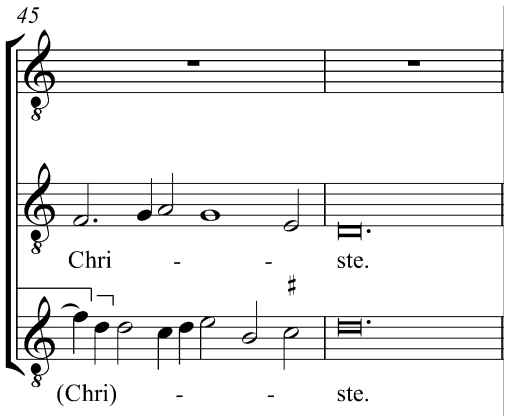
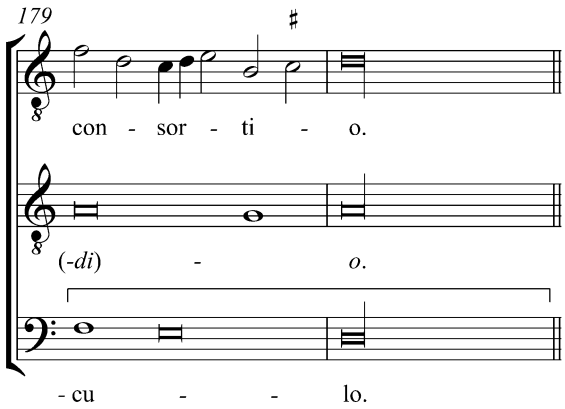
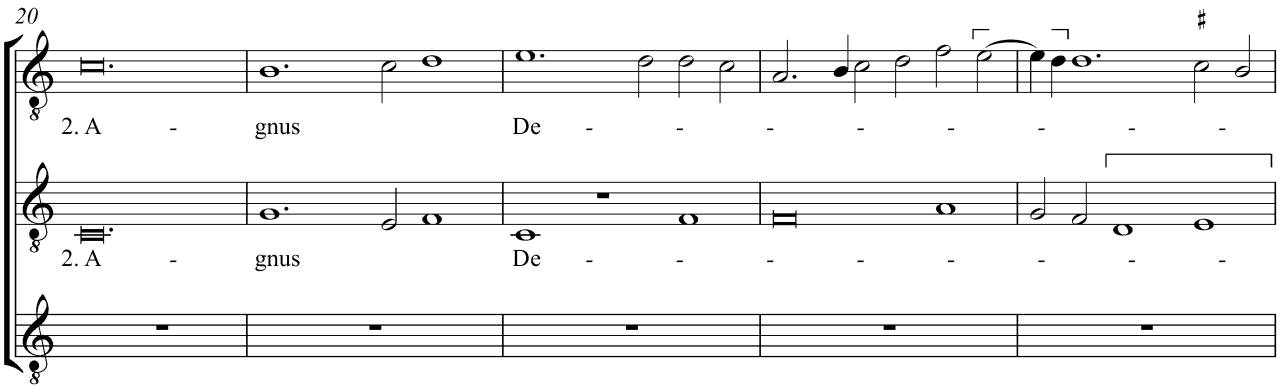
7.2. Missa *Ad voces pares*, Gloria, 45-46;



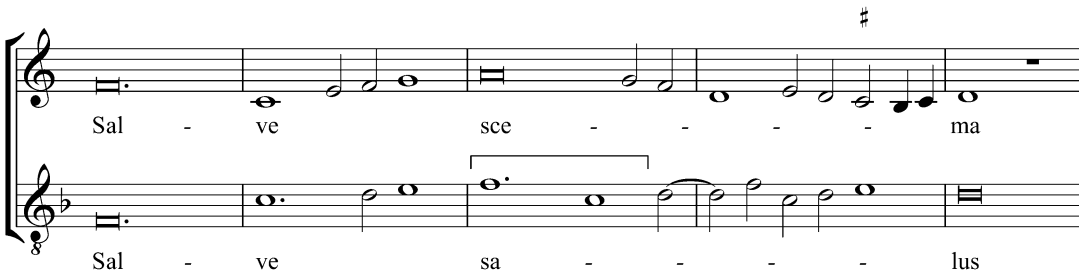
7.3. Dunstable, *Gaude felix Anna*, final cadence;



7.4. Missa *Ad voces pares*, Agnus, 20-24;



7.5. Dunstable, *Salve scema sanctitatis*, 1-4;



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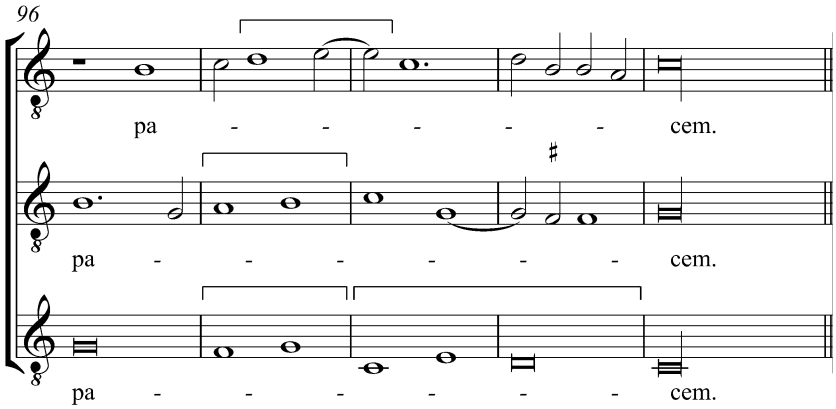
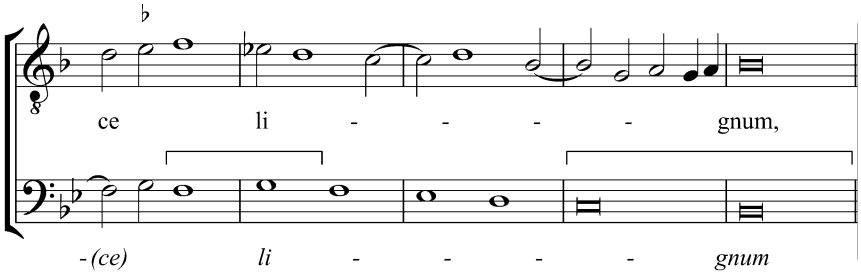
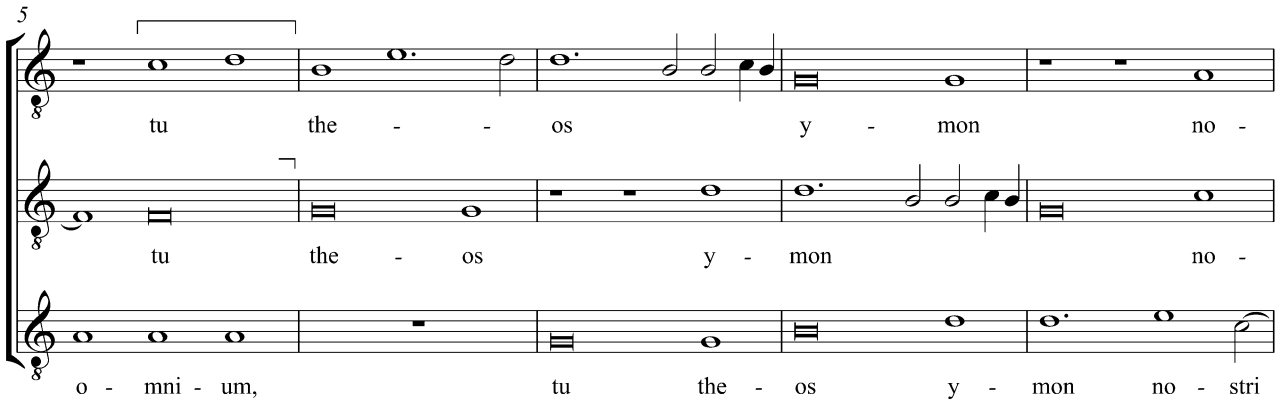
7.6. Missa *Ad voces pares*, Agnus, 96-100;



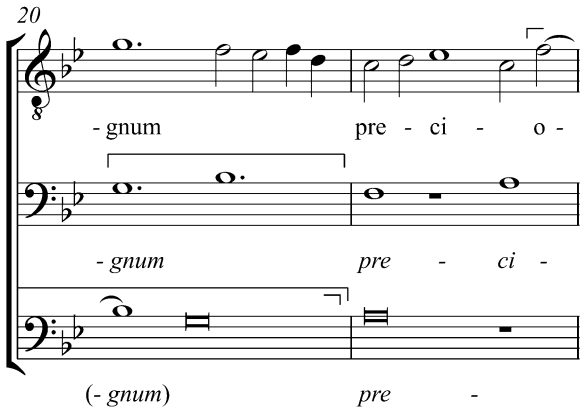
7.7. Dunstable, *O crux gloriosa*, passage beginning at 95 in the edition;[7]



7.8. Missa *Ad voces pares*, Kyrie, 5-9;



7.9. Dunstable, *O crux gloriosa*, Superius, 20-21;



[7] Due to the Dunstable edition not strictly following mensurations in its all of its editorial barring, this and some other examples here are adapted.

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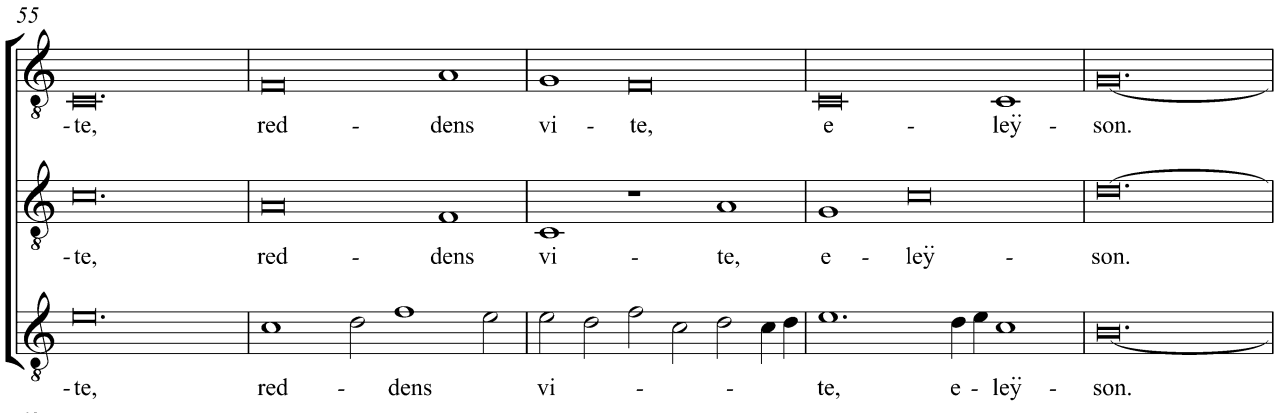
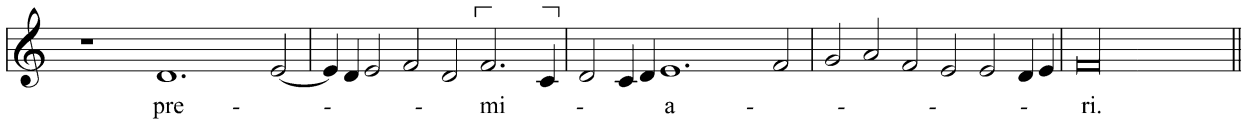
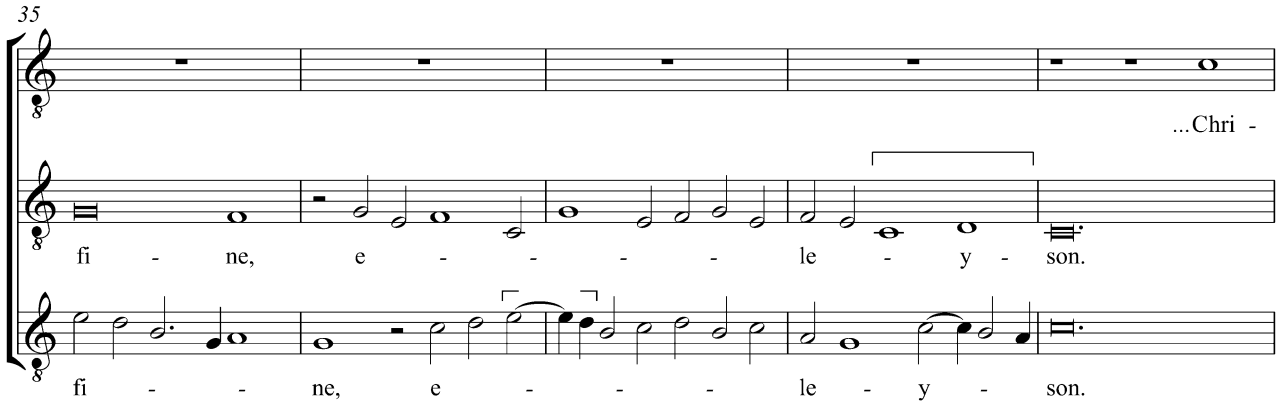
7.10. Missa *Ad voces pares*, Kyrie, 55-59;



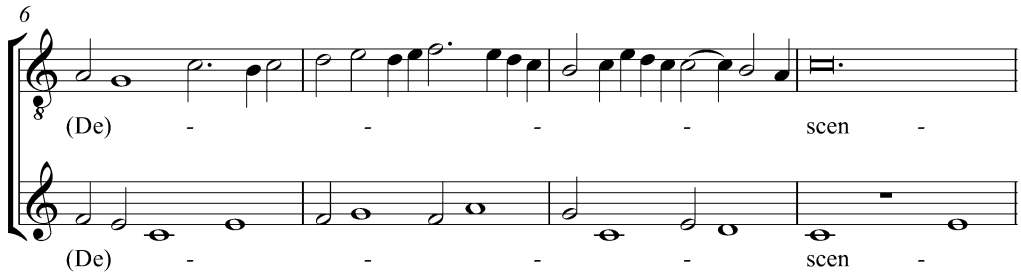
7.11. Dunstable, *Salve scema sanctitatis*, Superius, 176-180;



7.12. Missa *Ad voces pares*, Kyrie, 36-39;



7.13. Dunstable, *Descendi in ortum*, two topmost voices, 6-9;



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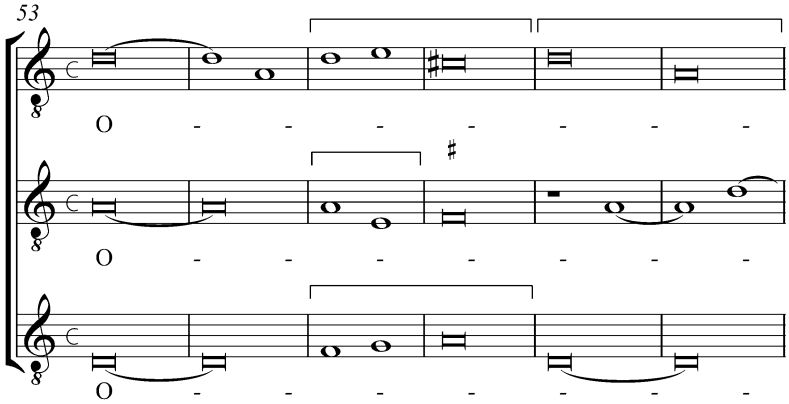
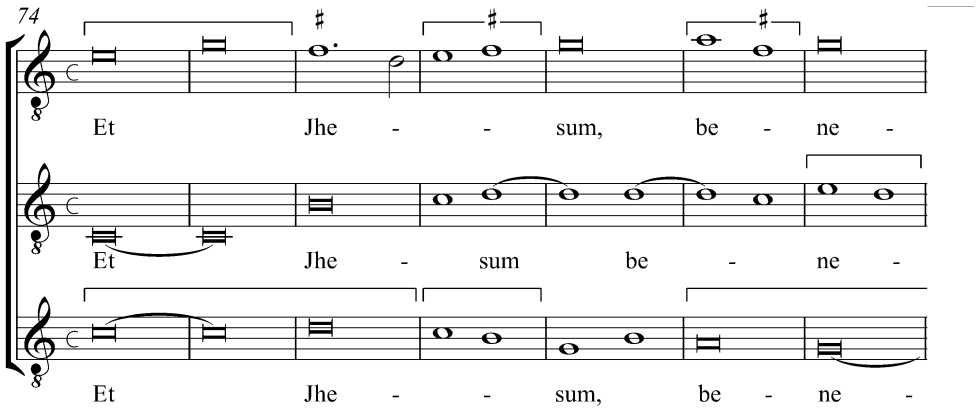
7.14. Missa *Ad voces pares*, Sanctus, 53-58;



7.15. Dunstable, *Salve Regina tro. Virgo mater ecclesie*, 74-80;



…….....

Numerology

Restraint seems to be in order in dealing with a Mass such as this, since different movements give different totals which may be of some interest.[8] In terms of tempora the Agnus has exactly 100 measures and Agnus III has 55. The second section of the Gloria has 99 measures. In terms of note-counts the Primus in the Gloria's second section has 99 notes, and the same voice in Osanna II has 88. Likewise, the Secundus in the Credo's second section has 88 notes, and the same voice in Osanna I has 55. There are also 55 notes in the Tertius voice of Agnus III.

Two of the movements also seem to provide an interesting aspect of sectional centrality. Take one measure off the total numbers of measures in the Credo and that leaves 182 measures divided into three sections of respectively 63, 91 and 28 measures each. The middle section in that sequence makes up 50% of the 182 measures. Likewise, if we take one measure off the total number of measures in the Sanctus (leaving 164 measures) that total is reached by the sectional sum of 31, 21, 41, 43 and 28. The middle section (Osanna I with 41 measures) makes up 25% of the movemental total of 182.

The latter four sections of the Sanctus offer a sort of symmetry: the total of all notes in the Pleni sunt and Osanna I sections is 314, and the total of all of the Benedictus and Osanna II notes is 347. 347 + 314 is 661 (nearly 600). However, that might seem a little too contrived to be of significance. What is probably more

[8] Most of the data given here has previously been presented in my numerology section on the Missa *Caput* in Instalment 5.

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significant is the following calculation. Take one digit off each movement's note total (perhaps accounting for five possible extra notes or corruptions caused by transmission) and the whole Mass consists of 4,400 notes.

…….....

167. *Regina celi* (Trent 89 f. 100v-100r, unicum, DTÖ VII inventory no. 564).

Text; Marian antiphon at Compline (modern version: LU 1997 p. 275, after which our edition is largely punctuated and spelt, and which is a fifth lower than the chant in this setting). The chant-bearing Superius is also underlaid with help from this version.

[Superius]; as with various voices in nos 161, 162 and 164-165 this part is copied in black chant notation, in this case with some ligatures whose functions are not totally clear without reference to the lower voices. / 1: the intonation is followed by a double custos instead of a single line, and the intonation clef (C clef on the second line up) is not rptd for the start of the polyphony. All parts have gaps before their first values (probably left for the insertion of majuscule initials). / 12-13: these two notes are written as a lig of two squares in which only the second value has a downward tail (which is technically inconsistent with the other such ligs in this voice at 42-44) / 21-25,1: om (conj supplied, with help from LU 1997) / 50,2-51,1; this lig (consisting of a descending pair of squares with tails on each of the outer sides) is another combination whose values could easily be misinterpreted / 70,2-3: this lig (a descending pair of squares with tails on the left side of each) could also be liable to misinterpretation.

Contra; 1: m sign om (conj supplied as C, in view of preceding settings of this type also using C) / 37: erased m D follows 1 / 40,1: scr corr from m (the upward tail is crossed through twice) / 51: 2 ligd to a superfluous low sbr C.

Tenor; 1: m sign om.

Underlay; full text is given in all voices, but the Superius text from 'quem meruisti' to the end is written in a darker ink than the rest of the copying. As with nos 161 and 162 I have rationalised what seem to be haphazard features of the Trent 89 texting.

Bibliography; Mitchell, 'More insular survivals...'. Numerous settings of this chant and text survive.

…….....

168. *Hec dies* (Trent 89 f. 101v-102r, unicum, DTÖ VII inventory no. 565).

Text; Gradual for Easter Sunday (modern version: LU 1997 pp. 778-779). Our version is punctuated slightly differently from the latter, but the chant-bearing Tenor has text underlaid with help from LU 1997).

[Superius]; 1: a crossed-out clef on line 2 is given above the first clef, and the m sign is om (conj supplied as C, in view of preceding settings of this type also using C). The Superius & Contra have gaps before their first values (probably left for the insertion of majuscule initials).

[Contra]; l: m sign om.

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[Tenor]; this voice is copied in black chant notation with some mensural values. 1: the initial intonation clef (C clef on the fourth line up) is not rptd for the start of the polyphony / 35,2: downward tail erased on this note / 122,2-123,2: these notes written over an erasure.

Underlay; full text is given in all voices. As in no. 167 and preceding items, our version attempts to rationalise the Trent 89 texting.

Bibliography; Mitchell, *op. cit*. There are other settings; Trent 91 ff. 97v-98r (DTÖ no. 1216) and Trent 88 f. 218v (DTÖ no. 358), plus a thirteenth-century setting which may the work of Perotin. The DTÖ thematic catalogue refers to the Trent 89 setting as (Ecce dies) quam fecit, which is a misnomer since the text in the Tenor (beginning [H]ec dies) was probably intended to be preceded by a majuscule 'H' that was never added.

…….....

169. *Salve Regina*

(i) Trent 89 ff. 102v-103r (DTÖ VII inventory no. 566);
(ii) Bolzano no. 13, fragmentary.

(i) Trent 89;

Text; Marian antiphon at Compline by Hermannus Contractus (d. 1054). Many settings of this text survive. Modern version: LU 1997 pp. 276-277, after which our version is largely spelt and punctuated. Our underlay also relies in part on the parent chant rather than the texting in Trent 89. The chant is paraphrased throughout the canonic upper voices in this setting, but only two voices are written out: an unnamed upper voice on f. 102v and the Contra on f. 103r. The canon (indicated by a riddle given at the bottom of f. 102v) has a loose bracket drawn to its left and the abbreviation 'Su. te.' preceding it). See the Bolzano concordance below regarding this. The texture consists of four sections of canon at the unison between two upper voices, with a free and supporting Contra. The way in which the canon is intended to work is best illustrated by the translation of the verbal instruction in Loyan, Canons in the Trent Codices, p. xii.

Qui medio pre m[e]is cantu tibi tempora premis,
Incipio sedem verticis atque pedem;
Sed binis refert brevibus, qui psallere prefert,
Et diapason eget, carmina quisquis aget.

You who press your times before mine in the middle of the song
I begin at the foot and bottom of the vortex
But he who prefers to play a stringed instrument goes back by two breves
And whoever performs the poems needs an octave.

The antiphon text provides the clue to this puzzle, the 'foot of the vortex' being - in textual terms - the phrase 'hac lacrimarum valle' just before the end of the second section (at 105-116). Therefore the third section (beginning at 117) gives the point where a canonic Superius can be derived from the Tenor. The 'bottom of the vortex' (according to Loyan) refers to the imitative figure which begins section 3 in all voices - which differs from the parent chant at this point in that its first note in each voice is A instead of F. He argues that this ‘unfamiliar’ A would have been picked up as a likely point of departure since it also occurs in the Contra at the end of section 2 - which is the ‘foot of the vortex’.

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The other lines of the riddle are easier to tackle; line 4 implies that the canons throughout are at the octave, and line 3 gives the distance between pairs of canonic voices (two breves). Line 1's "before mine in the middle of the song" reinforces the idea that the Superius should follow the Tenor in section 3. Such sophistry only really serves to tell the performers that the canonic voice-order is reversed in the third section, and otherwise the opening melodic gestures of the part on f. 102v might have been enough by themselves to tell informed fifteenth-century singers that some sort of canon was involved. Because of the nature of this setting, I have accidentalised the canonic voices to realise a series of strict canons - even though this causes brief simultaneous false relations between the Tenor and Contra at 212.

[Superius]; 1: the m sign is om (conj supplied as cut-C from the Contra) and the b sig is only ind once at the start of this voice, on the top line of the stave (to interpret this sig as merely a flat that only lowers note 2,1 would arguably be the cause of far too many editorial flats throughout this piece in both the Superius and Tenor). Also the Superius has a gap before its first values (probably left for the insertion of majuscule initials). / 84: this br rest is given as two sbr rests - possibly because of the irregular pre-cadential measure at 74 / 117-215: here (according to the verbal canon) the Superius becomes the canonic derivative of the Tenor, but the single voice-part given on f. 102v does not change clef and only gives two measures of rests instead of four at 117-120.

[Tenor]; where this voice is a derivative of the latter, editorial brackets are added. Otherwise, errors in the single voice where the Tenor is the leading canonic part are as follows: 144: 2 G / 169,1: scr corr from col err / 213,1-4: Trent 89 reads m m dtd-m f / 214: 1 sbr.

Contra; 40: 1 dtd / 59: 1 E / 63-74: ms gives ten measures of rests plus 1 sbr rest (twelve measures are needed and the last one - at 74 - is a three-beat measure) / 97: this br rest is given as 2 sbr rests - probably for the same reason as the two rests in the Superius at 84 / 188: 1 L / 250-253: the colored values here are intended as an alternative to the void-notation ending. The latter ends the piece with a doubled-leadingnote cadence, while the former gives an octave-leap cadence instead. However, for the upper notes at 250,2-251,1 Trent 89 gives B A.

Underlay; text is fully underlaid in the voice on f. 102v, and the Contra only has sectional incipits ('Salve regina', 'Vita', 'Eya ergo' and 'O dulcis'). I have provided an editorial repeat of 'Vita' in the Contra at 41-44 so that this voice matches the canonic Tenor here better than it otherwise would). In the first line of Superius text the word 'mater' is omitted. This has been restored: performers may omit it if they wish, but the length of the Superius phrases at 18-36 seem to make this addition necessary. The alternative would be to stretch 'misericordie' over what are perhaps too many notes. The word 'Virgo' is also omitted in the last line of text. Additionally Trent 89 gives one spelling not adopted here: ‘fily’ for ‘filii’ at Superius, 76-78.

Bibliography; Loyan, R. (ed), Canons in the Trent Codices (CMM 38, Rome, 1967), pp. 61-64 (edition) and pp. xii, xxi and xxii (commentary). Gabrielli, G., ‘A new source of Quattrocento music discovered in Bolzano’ in Early Music XLIII no. 2 (2015), pp. 255-267 (discussion and illustration of the Bolzano reading, whose main copying hand looks suspiciously like the main musical hand of Trent 93).

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(ii) Bolzano;

[Superius]; this reading consists of a single verso leaf in which the initial m sign (if it was given) is cut off, and in which no b sig is given. Paste-downs also account for the following notes being no longer legible: 1-2, 26,3-30,1, 56,2-60,2 (bits of these notes are legible) and 85-88. My concordancing is based on the photo of the leaf in Early Music XLIII before it was lifted from its host binding: a few more notes might be visible since the page has now been detached. No more Superius part is given after 116 (i.e. the rest must have followed on subsequent pages). The verbal canon is given at the bottom of the page and is preceded by 'Sup[er]ior tenori'. The canon has no spelling differences with Trent 89. / 3-5: given as one lig / 34: cs given over this note (probably to indicate canon cessation in Tenor at 36). / 82-83: ligd / 84: rest given as sbr rest / 114: cs given over 2, probably for same reason as at 34 / 116: single instead of double custos.

Contra; like the Superius, this part terminates at 116. 1: m sign om / 36: single instead of double custos / 40: 1 dtd / 59: 1 & 2 are E G / 60-62: given as a single lig / 163-74: ms gives ten measures of rests plus 1 sbr rest as in Trent 89 (twelve measures are needed) / 97: this br rest is given as two sbr rests as in Trent 89 / 100,2-103,2: these notes are only part-legible due to a paste-down.

Underlay; the Superius is fully texted and the Contra has the incipit 'Salve'. In both sources the majuscule 'S' letters which begin the Superius text are fairly similar.

Bolzano is very close to Trent 89, even to the extent that both sources notate some rests idiosyncratically, both have similar capital letters at their start, both give 'fily' for 'filii' and both give the verbal canon in almost exactly the same form (both sources even give a bracket-like sign before the canon's four text lines). It is therefore highly suggestible that one reading was copied from the other, and in view of Bolzano giving the expanded form of 'Sup[er]ior tenori' it seems that this might have been the exemplar for Trent 89.

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170. *Ave Regina celorum*

(i) Trent 89 ff. 103v-105r, void notation (DTÒ VII inventory no. 567);
(ii) Lausanne f. 1r, black/red notation, part of Secundus Tenor and Tertius Tenor only.

Text; variant of the Marian Compline antiphon LU 1997 pp. 274-275, differing from the latter in several minor respects. According to Staehelin's discussion of Lausanne the replacement of 'Gaude gloriosa' in the text with 'Ave gloriosa' is an English variant (see the bibliography section below). Also, Trent 89's text exactly matches the version from the fourteenth-century Sarum Processional Harley 2942 printed in Bent, Bent and Trowell *op. cit.* p. 160. The chant does not seem to be borrowed except in the Superius at 1-13 (which paraphrases its opening) and the only other connection with the chant is that both this and the Trent 89 setting end on C. The opening of the Secundus Tenor (with its incipit (F G F G E C D) may also involve a chant cantus firmus, but so far I have not found any plainsong melody which convincingly matches this opening.

(i) Trent 89;

[Superius]; l: m sign om in all voices (conj supplied as O) / 5: erased sbr A follows 4 / 8, 3: scr corr from m by erasure of upward tail / 9: a letter 'f ' is given on the top stave-line above 9, 2 (helping to indicate the pitch of the top F in measure 10) / 13, 18, 25, 34, 41, 52, 73, 89 and 93: none of these

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perfect breves are dtd (some of them are perfected by the *similis ante similem* rule) / 16: p div follows 2 / 21,2: scr corr from D / 29: 1 has sharp / 47: erased B m follows 2 / 83: 1 has sharp / 84: 2 E / 95,4: scr corr from err col / 97: fermata om in all voices except the Tenor Primus / 109: 1 is mx / 141: 2 C / 145,2: scr corr from B / 149: 2 and 3 are clumsily corr by the copyist (from m m?) / 171: 1 has sharp.

[Contra]; 1: no voice-name is given / 27, 45, 51, 63 and 87: none of these perfect breves are dtd / 30: 1 has sharp / 48: p div follows 2 / 53: p div follows 2 / 79: 3 F / 133: 2 B / 155: sharp given before 1 (possibly meant to apply to 157, l?)

Tenor primus; 1: the voice-name of this part is given in majuscules at the opening, but its two words are given in reversed order on the second opening and appear to be added as something of an afterthought / l, 2, 18, 29, 35, 75, 81 and 82: none of these perfect breves are dtd (some of them are perfected by the *similis ante similem* rule) / 11,3: corr from col err / 14: p div follows 2 / 109: 1 mx.

Secundus Tenor; 1: the voice-name for this part is added in the left margin of f. 104r as something of an afterthought, and on the second opening it does not appear at all. / 14, 17, 22, 32, 34, 45, 47, 51-53, 64, 69-70, 73-74, 76, 82-83, 90 and 93-94: none of these perfect breves are dtd (in some places *similis ante similem* applies) / 65: p div follows 2 / 67: 4 uc / 81,4: scr corr from col err.

Tertius Tenor; 1: as with the Secundus Tenor, the voice-name for this part is also added in the left margin of f. 104r as something of an afterthought, and again on the second opening it does not appear at all. / 17, 18, 21, 22, 25, 28-29, 34, 42, 43, 48-50, 52, 55, 63, 75-78, 81-83, 90 and 93-95: none of these perfect breves are dtd (see also the entries for the Primus & Secundus Tenors) / 30: 1 is br / 61: p div follows 3 / 109: 1 is mx.

Underlay; texted in all voices, although no voice has the full text due to the varied internal scoring scheme (the Superius text is the most complete). The initial word 'Ave' is given in majuscules on the first opening except in the Tenor primus. Trent 89's texting shows signs of being copied from a source which had precise underlay - even underlaying part-words at the Tenor primus, 73, and in three of the voices at 139-140. However, in the Contra at 171-200 the syllables '-stum exora' are omitted. All voices also give 'Cristum' for 'Christum'. As with most other works in this English section of Trent 89, details of the texting have been altered in my score in the hope of achieving greater coherence.

Bibliography; Staehelin, M., 'Neue Quellen zur Mehrstimmigen Musik des 15. und 16. Jahrhunderts in der Schweiz' in Schweizer Beiträge zur Musikwissenschaft III (1978), pp. 57-83 (which includes photographs of Lausanne); Strohm, R., The Rise of European Music, 1380-1500 (Cambridge University Press, 1993), pp. 238-239 (which suggests an English origin for Lausanne), and Mitchell, 'More insular survivals...'.

The Trent 89 copy poses several performance problems. Firstly - although the parts are in the same order on both openings - incomplete voice-naming and the differing positions of parts on the second opening might have made this copy difficult to use for practical purposes. Secondly, in two places Trent 89 gives more sharps than seem to be needed. Presuming that such sharps are for inflectional purposes, the manuscript's sharp at 30,1 in the Contra would create a diminished construct which seems unnecessary. Likewise, the Trent 89 Superius sharp at 171 would create unpleasant dissonances. At the same time, Trent 89 fails to provide all of the accidentals needed in the passage involving sharps at 159-164. Lastly, the scale of this piece compared with the brevity of its text are disproportionate: several repeated notes at the same pitch involving a single text syllable result, most notably at Tenor Primus, 180-182 (three repeated E's), in the Contra at 32-33, in the Superius at 99-103 and elsewhere. However, I am prepared to believe that such elements were probably part of the original piece. The reconstruction of Dunstable's *Descendi in ortum* features some similar texting.

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Finally, this piece seems to have some links with the Missa *Ad voces pares* (no. 166 in this instalment) in terms of melodic material and occasional sharpwise accidentalism. Here, I draw readers' attention to the following list of melodic similarities - although I make no attempt to identify both works as component parts of a Mass-motet cycle.

Missa *Ad voces pares*	*Ave Regina*
Primus, Sanctus 9-11	Superius, 47-49
Primus, Gloria 170-173	Superius, 9-13
Tertius, Gloria 94-97	Superius, 147-151

(ii) Lausanne;

[Secundus Tenor]; 1-65: only the text and a few ligature-tails are visible here, since this voice and the Tertius Tenor occur as part of a page-bottom whose top half is missing. Sixteenth-century scribblings (one dated 1586) appear to the right of the music and also below it. / 69-71: only 69-70 are ligd / 77: p div follows 2 / 93-96: ligd / 97-98: not part of the lig in Trent 89, and there is a single instead of a double custos at 98. / 110: 1 is mx / 151-154: ligd / 155-158: this passage is om in main copy, and given to the right of the voice on a roughly drawn stave (with an x-like correction sign in both places) / 164-165: ligd / 169-170: ligd / 183-187: ligd.

Tertius Tenor; 1: the voice-name is given to the left of the stave in majuscules, and the initial block of rests starts with the first pair of vertical lines on stave lines 1-3 / 23, l: not part of the lig in Trent 89 / 32-36: given as one lig / 47: second rest and 47,1 obliterated by lacuna / 53-63: this passage (which begins on a new stave) has an F clef on the middle line instead of on the fourth line up; a direct (to F) and a change back to the previous fourth-line clef is given above the rests for 64-72 / 56: p div follows 2 / 57: no lig, and 1 & 2 are both sbr / 61: p div follows 3 / 84, 1: not part of the lig in Trent 89 / 97: divisi low F given under 97, 1 / 98: single instead of double custos / 99-104: ligd / 105-107: ligd / 110: as at 98 / 117-122: given as one lig, with the two L at 119-122 given as a single mx / 139-152: given as a single lig / 153 to rest in 157: following the rest in 153, this passage is om in the main copy and is given below the part with a correction sign like a chevron plus a horizontal line through it. The same sign is also found where the omission occurs on the main stave / 178-183: given as a single lig / 197-199: ligd / 200: this L is not part of lig in Trent 89 / 201: single instead of double custos.

Underlay; Tenor secundus: Lausanne provides text for this voice much as in Trent 89. It gives 'Christum' as 'Cristum' (as in Trent 89). Tenor Tertius: Lausanne provides text but omits the final two syllables of 'decora' and gives 'nobis' in full. Details of the underlay in both voices differ from that of Trent 89.

Differences in ligaturing make it unlikely that Lausanne was the immediate parent source for Trent 89 although like the latter Lausanne calls its lowest voice 'Tertius Tenor'. (In normal terms this part is of course a lower Contratenor). The verso of this half-page fragment contains the remnants of an *Anima mea* setting - with the end of what might be an upper voice plus a complete part which looks like a Contratenor. These seems to be in the same hand(s) as the *Ave Regina* setting, and there is a similar illuminated initial at the start of the single complete voice.

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171. [Textless]. (Trent 89 ff. 105v-106r, DTÖ VII inventory no. 568).

This four-part piece is bisectional, with each voice having a congruent sign approximately three-quarters of the way through the first section. This feature (combined with the loose musical rhyme in the Superius at the end of both sections) seems to indicate that the text was in Ballade or rhyme-royal form. The lack of text in itself may indicate that the words were English and that the Trento scribes (or the scribe of their parent source) declined to copy it. The presence of this piece amongst sacred works in this part of Trent 89 may also indicate that the missing text was devotional, and the Tenor's position as the lowest voice of four is possibly also an English feature.

[Superius]; l: m sign om in all voices (conj supplied as O) and large spaces have been left between the initial clefs in all voices and the start of the music, which were probably for majuscule initials. / 14,6: congruent signs at this point in all voices seems to indicate repetition of the first section as detailed above; editorial repeat marks have therefore been added / 25 and 26: the accidentals given here and at Contra secundus and Tenor, 27 (both ms and editorial) present a sharpwise or flatwise option since this piece seems to be performable without the Contra secundus. Accordingly, directions have been added to the score indicating which accidentals are best for each version. / 29, 1: scr corr from E.

[Contra secundus]; this voice is grammatically inessential and can be omitted if desired / 17: rest om (conj supplied) / 32: 2 dtd for no reason.

[Contra primus]; 42: rest given err as m rest instead of sbr rest.

[Tenor]; 8: b ind before 8,1 / 12: 2 G, and 12,3-4 are dtd-sbr m / 24: 6 is sbr / 35: b ind before rest.

Bibliography; Fallows, D., 'Songs in the Trent Codices: an optimistic handlist' in I Codici Trentini Musicali I (Trento, 1986), pp. 170-179. Fallows, A Catalogue of Polyphonic Songs p. 669 (the opening few measures are published together with comments about Ballade form being likely). Mitchell, 'More insular survivals... '.

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172. [Standley?] *Que est ista* (Trent 89 ff. 120v-121r, DTÖ VII inventory no. 576).

Text; Song of Solomon, 5,10. Used in the fifteenth century as the text for an Assumption antiphon, and still in use for the same purpose - with a chant from which this setting does not borrow (AM pp. 1016-1017).

[Superius]; 1: both voices have gaps before their first values (probably intended for majuscule initials). / 40: 4 m / 102: 3 E.

Tenor et Contratenor; l: this voice produces a canonic derivative (as first discovered by Feininger). In addition to the unusual voice-label, the figure '2' (which occurs once per section above the notes) also indicates that something unusual is intended, but no verbal directions are given. As indicated by Richard Loyan, the text passage 'electa ut sol' (at 75-81) could be construed to mean that the singer of the third part has to "pluck out" ut sol. In Dorian mode (which is the mode of the AM chant associated with this text), ut = D and sol = A. The 'Tenor et Contratenor' part's lowest note is E, so - in one sense - ut has already been taken out. It remains for the singer of the third part to omit sol (the A above) and also any notes below it. What results is a series of three exclusion canons in which the third voice only duplicates the music of the 'Tenor et Contratenor' where it rises above A. Also (by implication) any accidentals above A occurring in the 'Tenor et Contratenor' have to appear in the canonic voice. This results in a three-voice piece with some slightly unusual sounds (i.e. the

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F cadence without B flats at 25-26, and the closeness of Bb and B natural in different voices at 96). / 12: 4 om, but the direct at the end of this stave indicates that the next note after 12,3 should be A / 33: 2 not dtd / 41: 1 & 2 are D C / 42-45: the rests here are indicated unusually (sbr rests, 3 br rests, and 2 sbr rests) possibly because of previous cadences occurring in the middle of tempora / 58: 1 is br, no double custos is given, and this voice continues as 50-58 of the third part (a necessary addition in view of the canon, but in which 54,1 is om and 54, 2 is sbr) / 83: p div follows 2 / 93: p div follows 3 / 108: 4 G.

Underlay; full text in the Superius only. The 'Tenor et Contratenor' has the incipits ‘Que est ista’ (at 1), ‘Pulchra’ (59), ‘ut luna’ (at 67, probably misplaced) and ‘terribilis’ (at 82). Our underlay differs in many details from that of Trent 89, not least because this is a longish piece with a short text in which several extended melismata result. Additionally, editorial text underlay to the canonic voice seems best worked out independently rather than as a strict derivative of the ‘Tenor et Contratenor’ (fifteenth-century musicians might have preferred to work out full underlay from a written-out version). Alternatively, vocalisation of the lower voices seems at least as feasible as the texted version presented.

Bibliography; previously published in Loyan, *op. cit.* pp. 40-43, and discussed on pp. xi-xii. Also published in Feininger, L. (ed), DPLSER Series IV no. 1 (1950), and connected therein to a three-voice Mass by Standley (Trent 88 nos 436-440) given in DPLSER Series I, no. 6 (1949). Feininger gave this Mass the editorial title *Ad fugam reservatam*). The Mass is also published in Gerber, R. (ed), Sacred Music from the Cathedral at Trent (MRM XII, Chicago & London, 2007) no. 106, where the canon is explained from a textual point of view in the commentary on pp. 104-105. At least one other polyphonic fifteenth-century setting of *Que est ista* survives, by John Hothby (Fa 117 f. 42r). This is a short four-voice setting which (like the present one) does not seem to be chant-derived.

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173. [Tik?] Sanctus (Trent 89 ff. 116v-118r, unicum, DTÖ VII inventory no. 574).

The chant paraphrased in the Superius of this setting is still in use (modern version: LU 1997 p. 47, = THAN 202). Our version underlays the text with help from the GS version (Sarum Sanctus chant no. 4, plates 15+ and 16+).

[Superius]; 1: the intonation clef (C clef on second line up) is not rptd for the start of the polyphony, and the intonation is followed by a double custos. / 9-10: neither of these ligd br are dtd / 82-85: none of these ligd br are dtd / 121: 2 D . The tempo equivalents suggested for cut-C in this piece (at 25 and 89) may be altered to suit the relationship O/cut-O semibreve = the semibreve tactus of both duple sections, on the basis that cut-C in this piece might be seen as an inauthentic rendering of sections originally written using C mensuration. However, there are two reasons why these equivalents have not been used in this edition; (i) the piece seems quite satisfactory with the equivalents suggested in the score, and (ii) altering them as suggested above would probably result in duple sections which proceed at an uncomfortably slow pace. Another possibility is to simply use the triple/duple equivalent O dotted breve = C long throughout.

Tenor; 1: both lower voices have gaps before their first values (probably intended for majuscule initials). / 4: this br is not dtd / 5: the clef change to the fourth line up preceded by a small tick above the stave, which may be part of a scribal checking process / 9-10: neither of these ligd br are dtd / 11: natural ind as sharp before 9,1 / 18,1: ns / 44-53,1: these notes are smudged, but are not visibly written over a correction / 74: p div follows 2 / 77: 1 b / 84: 3 & 4 are both m.

Contra; 46: 1 L / 47: 1 om (conj supplied) / 52,2: scr corr from col err / 74: p div follows 2 / 82-88: this part of the voice is written above its main portion (and immediately following the Tenor) on f. 117r. The continuation is ind by a direct following the rest in 81, together with a continuation sign given at the end of

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81 and at the start of the addition; these signs consist of a circle with a plus-like sign through it with a sharp to the left of the circle / 91,2-92,1: this descending sbr lig is written as two squares with an upward tail on the first square / 139,1: a dot is given below this note (possibly clarifying the pitch of low C at 139,2).

Underlay; fully texted in the Superius only, with the lower voices having sectional incipits. Several adjustments need to be made to the Trent 89 Superius underlay to make this voice look like a reasonable reflection of its parent chant: most importantly, Trent 89 gives 'Osan-' (at Superius, 127-134) under 117-118 - a point in the parent chant which is clearly reserved for a melismatic continuation of 'Domini'. Secondly, Trent 89 repeats the syllables 'et ter-' in the second section of the Superius. Since word repetition seems out of character with the chant paraphrase here, it has not been used.

Bibliography; Mitchell, 'More insular survivals...'. There are other settings of this chant, for example the later fourteenth century one published in Marrocco and Sandon, *op. cit.* pp. 143-144) and also Oldhall no. 105 (f. 86v). The long-note Superius passage in this Sanctus with active lower voices (at 82-85) is also a feature of the Sanctus in Henricus Tik's Missa *Sine nomine* (Instalment 3 no. 16), as is the use of cut-O in a single triple section and use of a texture involving a wide-ranging Contratenor. The rhythmic style of the triple and duple sections in both works is also similar. I therefore consider it likely that this Sanctus is his work. For more information on the composer (who was based at Seville for an extended period) see Ruiz Jiménez, J. 'The Sounds of The Hollow Mountain: Musical Tradition and Innovation in Seville Cathedral in the Early Renaissance' in EMH 29 (2010), pp. 189-239.

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174. Bedingham; *O rosa bella*

(i) Trent 89 ff. 119v-120r (DTÒ VII inventory no. 575). Six voices, with the attribution to Bedingham taken for granted here due to the manuscript instruction concerning the *concordantie*. No text apart from the initial incipit. Note-values in the original three voices are in cut-C (in doubled values compared with some concordant readings) while the *concordantie* are in C mensuration. All concordances cited only apply to the three-voice version unless otherwise indicated. My information in the following sections is greatly indebted to that in Fallows, A Catalogue of Polyphonic Songs pp. 545-550, which gives thorough bibliographical information concerning the different versions of this song.

(ii) BerK ff. 40v-42r, 'O', anon.
(iii) Bolzano no. 8, all three voices plus the two Gimel voices as given in Trent 90 (see below) and the same contrafact Italian text (*O rosa bella, O tu mi Maria*) and attribution to 'wenigan'.
(iv) Cordiforme ff. 8v-10r, anon, with full text.
(v) EscB ff. 35v-37r, anon. Only four lines of text given.
(vi) Leipzig 1084 f. 228r, anon, with contrafactum text [*O*] *quam suavis est* (see LU 1997 p. 917).
(vii) MC 871N p. 341, anon, Contra only due to loss of facing page.
(viii) Pav ff. 41v-43r, anon, with full text.
(ix) Pix ff. 90v-92r, anon, with full text.
(x) Oporto ff. 54v-56r, 'Joh Bedyngham', one and a half stanzas of text given.
(xi) R 1411 ff. 22v-23r, 'Domstaple', with text incipit only.
(xii) SevP ff. H11v-H12r (otherwise Paris section f. 30v and Seville section f. 50r), anon. Only four lines of text given.
(xiii) Trent 90 ff. 361v-362r, anon, with contrafactum text *O rosa bella, O tu mi Maria*; three original voices (in doubled values) plus a 'Contratenor concordans cum ceteris vocibus' (in undoubled values, which

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makes a four-part version) and also two Gimel voices, which are alternatives and in each case are meant to be performed only with the original Superius. The first of these is in doubled values.

(xiv) Trent 93 f. 371r, Contra only due to loss of facing page. In doubled values.

(xv) Wolf ff. 34v-36r, anon, with four lines of text.

(xvi) D-Rp 90 th. 4° pp. 181-191, anon (beginning of Superius and Tenor only, occurring in a composition treatise of ca. 1470).

These are merely the basic concordances for the original song, to which can be added the following arrangements and derivatives.

(xvii) Bux f. 17r-v, intabulation.

(xviii) Bux f. 59r-v, intabulation.

(xix) Trent 89, recto of fragment previously kept inside main corpus at f. 245v, reproduced as part of the Bibliopola facsmile of the manuscript but possibly lost since the 1970's. Single bass-like Contra part intended to be combined with the original Superius and Tenor (no. 158 in this instalment).

There follow sources for added voices to be combined only with original Superius as above.

(xx) Trent 90 f. 445r, 'Alius discantus super O rosa bella', attributed to 'Okengen' (Ockeghem).

(xxi) EscB ff. 35v-36v, two-voice reworking.

(xxii) EscB f. 4v, part of Tenor only - in what is likely to have been a two-voice reworking which had French quodlibet material. (Possibly this is the version cited in a letter of Galeazzo Maria Sforza dated 1472. Further, see Fallows, *op. cit.* p. 550).

(xxiii) SevP ff. E2v-3r (now ff. 1v-2r). *In pace / Veni creator*, two voices. Reworking with quodlibet citations from sacred material.

(xxiv) Tinctoris, Proportionale Book 3 Chapter 4 gives the opening of a two-voice quodlibet *O rosa bella / L 'homme armé* (this version is close to no. xxii above).

Other reworkings.

(xxv) Dijon 517 ff. 90v-92r. Three-voice arrangement with the original Tenor an octave up, and original Superius plus a new supporting voice.

(xxvi) Trent 90 ff. 444v-445r; Hert, O rosa bella. Three-voice reworking.

(xxvii) Glogau no. 117; *Hastu mir die laute bracht*. Three-voice quodlibet which uses entire original Superius as its topmost voice.

(xxviii) Glogau no. 118; *Wer da sorget*. Three-voice quodlibet which uses entire original Superius as its topmost voice.

(xxix) Glogau no. 119; *In feuers hitz so brennet mein herz*. Three-voice quodlibet which uses entire original Superius as its topmost voice.

(xxx) SevP ff. E3v-E4r (now Paris section ff. 2v-3r). *Seule esgarée*. Two-voice quodlibet reworking using the original song Tenor.

(xxxi) SevP ff. E4v-E5r (now ff. 3v-4r). *Mon seul plaisir / La doulour*. Two-voice quodlibet which seems to cite falling triadic motive from original song.

Further derivative pieces of various types.

(i) Trent 88 ff. 363v-372r, Missa *O rosa bella* I. Three-voice cyclic Mass using the original song Tenor as its Tenor. (There is a fragmentary concordance for this Mass in Lucca, f. 24ter r-v).

(ii) Strahov ff. 160v-161r. *O pater eterne / O rosa bella*. Four-voice motet using the Tenor from the original song. (This motet is also in MilB ff. 123v-124r, with the text *O admirable commercium*). It was probably intended to be paired with item (i) above. The Tenor in Strahov has a part-legible word at its incipit (Craniorum?) possibly meaning 'from Krain' (in Slovenia). I am indebted to Reinhard

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Strohm for this suggestion.

(iii) Trent 90 ff. 420v-428r, Missa *O rosa bella* II. Three-voice cyclic Mass using the original song Superius as its Contratenor. Some movements involve an additional fourth voice.

(iv) ModC ff. 104v-117r, Missa *O rosa bella* IIIa. Four-voice cyclic Mass using the original song Tenor as its Tenor. A modified version of Mass is found in Strahov (ff. 152r-160r) and a further modified version of Mass (version IIIb) is in Trent 89 ff. 330v-33 (see nos 21a & 21b in this edition for all versions of this Mass).

(v) Trent 90 ff. 362v-362r. *O rosa bella*. Three-voice piece related to the original song (also found in Trent 93 f. 1r; Contra only).

(vi) Bux f. 58v. Intabulation of item (v) above.

(vii) Another setting related to the original song, found in BerK (ff. 42v-43r), Mu 5023 (ff. 6v-7r, with contrafactum text *O rosa bella, O deitatis cella*, 2 voices), Perugia 431 (ff. 81v-82r), Schedel (ff. 39v-41r, with a different Contra) and Trent 90 (f. 369v).

(viii) Strahov ff. 226v-227r, *Rosabella*. Three-voice piece more distantly related to the original song than the latter.

(ix) Dijon 517 ff. 151v-152r, *O infame desleauté*. Three-voice chanson whose opening and Superius ending derive from the original song.

(x) Cordiforme ff. 6v-8r, *O pellegrina, O luce* (one of three settings of this text; this setting has a concordance in Pav, ff. 53v-54r). Three-voice song which parodies the original three-voice song.

Fallows, *op. cit.* also lists two possibly related but lost pieces in the index of MC871N and also a likely further concordance in a poorly-restored intarsia panel from Federico III of Montefeltro's studiolo at Gubbio (now in the Museum of Metropolitan Art, New York). He also gives five documentary citations of songs called *O rosa bella*, one of which probably applies to an earlier setting of the same text. There are also three further likely citations; the first in the following list is given in Fallows, *ibid.*

(a) EscB ff. 54v-55r. Horlay; *Pour bien servir et leaument amer*. Three-voice chanson whose text opening is related to the last line of the original song's text.

(b) Trent 91 ff. 223v-225r, Agnus Dei from the Missa *Sig säld und hail*. The third voice down (out of five) in Agnus III seems to cite the original song's Superius opening - rhythmically altered - at the beginning of this section.

(c) Trent 89 ff. 28-31r, Gloria from Missa Groß senen. At the start of 'Cum sancto Spiritu' section (prior to the entry of the cantus firmus Tenor), the three outer voices are momentarily similar to the original song's second-section opening. The best argument for both (b) and (c) here being genuine references is that each occurs at the start of a final musical subdivision in their respective movements.

I am also indebted to David Fallows for giving me access to the revisions for his song catalogue. These cite a further mention in Alfonso de Palencia's *Tratado de la perfección del triunfo militar* of 1457-58 (ed. by Mario Penna, Madrid, 1959) pp. 356-359. Further, see Knighton, T., 'Isabel of Castile and her Music Books: Franco-Flemish Song in Fifteenth-century Spain' in Weissberger, B. (ed), Queen Isabel I of Castile: Power, Patronage, Persona (Woodbridge, 2008), pp. 29–52. This citation is a description of *O rosa bella* sung in an inn in southern France, with the inn-keeper singing the discantus, a French guest singing the tenor and 'Jacques' taking the Contra.

For present purposes, it seems pointless to collate all of the sources for the original song plus their textual variants. Accordingly, the six-part Trent 89 version presented here will be treated as a unicum (which, in a sense, it is). It should also be noted that the same text was set much earlier in the fifteenth century by Johannes Ciconia (further, see Fallows, *ibid*. p. 545), and that the Ciconia setting also gave rise to Lauda adaptions.

Text; two-stanza Ballata thought to be by Leonardo Giustiniani (d. 1446). It has literary concordances and also derivative Lauda texts which are listed in Fallows, *ibid.* The present setting appears to ignore the poem's

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Ballata form, but even this is disputed by some authorities. Strohm, *op. cit*. pp. 392-393 argues in favour of an editorial 'concluding' G construct being added following the song's halfway point, so that the normal sectional layout associated with Ballate (A B B A A) can be observed and so that all sections end on G finals. David's Fallows's revision notes to A Catalogue of Polyphonic Songs also indicates that the song title is most properly 'O Rosa bella', since the 'Rosa' in its text is referred to at other times in Giustiniani's poetry.

Trent 89 merely gives the incipit 'O rosa bella' with each of the three original voices on f. 119v, and the *concordantie* on f. 120r are untexted apart from their voice-names. Our version of the text is adapted from the one in Bent, Bent, and Trowell *op. cit*. pp. 133-134, and is only underlaid to the original three voices since the *concordantie* seem to be instrumental. The manuscript positioning of the text incipits is also interesting; the two original lower voices have 'O' at the start and then 'O rosa bella' under the triadic imitation at measures 7-9, and the Superius has 'rosa bella' at the same melodic point and 'O' at the start - strongly suggesting the accepted practice of vocalising the introductory measures to 'O'.

[Superius]; 1: the b sig is om throughout in the original three voices (supplied from Oporto), & due to the simultaneous mensurations in this piece measure-numbering is by the C-mensuration units in the *concordantie* / 8: 1-3 written over erasure / 14: b ind before rest in 13 / 44: b ind above l.

Contra; l: this voice is given above the Tenor in Trent 89. I place it as a 'middle' voice because the Tenor has the lowest note of the original three voices at the final cadence. / 22: 1 A / 23: ns for second line of editorial text / 28: 3 D / 42: 2 B.

Tenor; 14: 2 has sharp / 29: 3 F / 31: ns (for both lines of editorial underlay), and the flat here (which is ind above 31,2) is best omitted in the six-voice version since it would create simultaneous false relations with the Concordans tertius.

[Concordans primus]; 1: no voice-name is given, the m sign is om in all three *concordantie* (conj supplied as C) and the instruction regarding use of the three optional voices is given under the centre and right of the first stave of this voice / 6: 4 A / 19: 1 A / 26: the three *concordantie* all have cs indicating their halfway point rather than the fermatas given with the original three voices / 36: 1 col err / 43: 5 is sbr / 50: final note given as a (probably decorative) ornament consisting of the following notes in ligature: br B br G br A br F & L G (with downward tail). Possibly this and the similar device in the Concordans secundus derive from English 'chequerboard' L patterns.

Concordans [secundus]; 1: the voice-names of the two lower *concordantie* are incomplete / 17, rest-18,1: om (conj supplied) / 49: this note is given as br, and is followed by a (probably decorative) ornament consisting of the following notes in ligature: br B br C br A & L B (with downward tail).

Concordans [tertius]; l: the b sig is om throughout (a twin-flat sig is conj supplied) / 23: 6 dtd for no apparent reason / 26,4: this divisi value is given as br, and is the only one of its kind in the *concordantie*. If this part is performed in the six-part version on a non-stringed instrument, possibly the editorially sharpened F is better than D / 33: erased E (either m or f) follows l.

Bibliography; as with the derivative settings, there is now a large bibliography for this song and the list given below is selective. In addition to Fallows, *op. cit*. the same author's 'Dunstable, Bedingham and O rosa bella' in Journal of Musicology 12/3 (1994) pp. 281-305 puts the case for Bedingham's authorship of the song rather than Dunstable, and Fallows's 'Robertus de Anglia and the Oporto Song Collection' in Bent, I. (ed), Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart (London, 1981), pp. 99-128 throws interesting light onto the origins of Oporto. Likewise, his article 'Bedyngham, Johannes' in The New Grove vol. 2 pp. 347-349 gives most of the information which we have on the composer. In addition, the best attempt at collation of the original song's main sources is in Bent, Bent, & Trowell, *ibid.* no. 54 (pp. 133-135 and 200-202). The same volume also publishes the Trent 89 six-part version and Trent 90's fourth voice (see

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xiii above) in addition to two of the intabulations in Bux (see xvii and xviii above). Sachs, K.-J., 'Die Gymel-Stimmen zum Superius des "O rosa bella"-Satzes im Kodex Trient 90' (in Die Musikforschung 49, 1996, pp. 287-292) throws further light on Trent 90, and Masses I, II and IIIa/b on *O rosa bella* are published in DTÖ 22 (Artaria, Vienna, 1904, ed. by Oswald Koller and Guido Adler) after the ModC and Trent 89 readings. Regarding the motet using the *O rosa bella* Tenor (derivative piece no. ii above) see Snow, R., 'The Mass-Motet Cycle: A Mid-Fifteenth-Century Experiment' in Essays in Honor of Dragan Plamenac (Pittsburgh University Press, 1969), pp. 301-320. It used to be thought that this Tenor motet belonged with the Missa *O rosa bella III*, but the Rob Wegman has shown that it more probably belongs with the Missa *O rosa bella I*.[9] Finally, Erhard, A., Bedyngham's *O rosa bella* und seine Cantus-firmus-Bearbeitungen in Cantilena-Form (Tutzing, 2010) convincingly demonstrates that Bedingham's song probably did not originate with the Giustiniani text. Its original text (whatever form it had) may have been English.

Regarding performance some other points arise. For both the Ciconia setting of this text and the present one it is generally accepted that some text repetition seems inevitable. Our own editorial repetitions here (at 7-8, 13-14, 20-26 and 29-35) suggest a few small alterations to what has become (in terms of modern editions) the 'standard' way of presenting the original three-voice song. Additionally although the *concordantie* and their occasional melodic awkwardnesses are reasonably well known, two further points emerge. Firstly, this six-part arrangement is something of an exception in fifteenth century part-writing due to the relatively large number of vertical diminished intervals that result. Many of these seem unavoidable, and our version seeks to present the six-part arrangement without altering the (now familiar) sound of the usual accidentals in the original three voices. Finally, the question of whether less *concordantie* than three will produce anything like a satisfactory sound presents itself. Experiment suggests that the upper two *concordantie* are unsuccessful as singly added fourth voices; however, a four-voice version using just the Concordans tertius with the original three voices is not unsatisfactory.

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175. *Rorate celi* (Trent 89 ff. 184v-185r, unicum, DTÖ VII inventory no. 633).

Text; Introit for fourth Sunday of Advent (modern version: LU 1997 p. 353, which is too distant from the Superius paraphrase here to be contextually useful). Our version is largely punctuated and spelt after the latter but uses Grad Pat f. 4r as its chant model. (This version gives the Germanic chant form beginning C D D A C as in this setting's intonation). The main text is from Isaiah chapter 45 verse 8, and the verse is from Psalm 8 verse 2.

[Superius]; the sixth intonation note is B rather than A, but A is more conventional. The intonation clef (which is C clef on the bottom stave line) is not rptd for the start of the polyphony, and the intonation is followed by a double custos / 33: 2 B / verse following 88: the intonation is incomplete (continuation supplied by adapting LU 1997 p. 353) / doxology intonation following 116: intonation supplied likewise.

Tenor; both lower voices have gaps before their first values (probably intended for majuscule initials).

Contra; no discrepancies.

[9] See Wegman, R., 'An anonymous twin of Johannes Ockeghem's Missa Quinti Toni in San Pietro B 80' in TVNM 37 (1987), pp. 25-48, particularly p. 36.

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Underlay; Trent 89 only texts the Superius fully, and the lower voices each have sectional incipits. The lack of repeated values at the same pitch in the main section's lower voices may imply that these can be vocalised, but the verse and doxology seem to call for full texting in view of their repeated lower-voice values.

Bibliography; Mitchell, R., 'Regional styles and works in Trent 89 and related sources - a short survey' in Gozzi, M. (ed), Manoscritti di polifonia nel quattrocento Europeo (Trento, 2004) pp. 153-178. There are several other fifteenth-century settings of this chant, notably the two in Trent 90 (DTÖ nos 845 and 846), one in Trent 91 (DTÖ no. 1239), one in Strahov (ff. 13v-14r) and one in Spec (pp. 327-328).

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176. *Salve sancta parens*

(i) Trent 89 ff. 185v-186r, (DTÖ VII inventory no. 634);
(ii) Strahov ff. 4v-5r.

Text; Introit for Marian Masses (modern version: LU 1997 pp. 1263-1264, which has a different verse). The lack of 'Alleluia' in this setting makes it appropriate for Marian Masses outside Easter. The parent chant's main text is from Caelius Sedulius's Pascale Carmen of ca. 425, Book 2, lines 63-64, in Huemer, J. (ed), Sedulii opera omnia (*Corpus Scriptorum Ecclesiasticorum Latinorum* X, Vienna, 1885, p. 48). The verse uses a changeable text formula given in its modern version in LR, p. 256 (where the wording varies for different Marian feasts). Trent 89's verse also occurs in other fifteenth-century *Salve sancta parens* settings (such as the three-voice example in Trent 91 (no. 148 in the online Trent 91 edition) and the setting in Strahov at ff. 5v-6r). Our version of the main text largely follows LU 1997, but underlays the paraphrasing Superius with the help of Grad Pat f. 170r.

(i) Trent 89;

[Superius]; the intonation clef (C clef on second line up) is not rptd for the start of the polyphony, and the intonation is followed by a double custos. The m sign is given above the intonation and then rptd after it. / intonation following 77: incomplete (continuation supplied by adapting the verse of the Trent 89 setting no. 160 in this edition) / doxology intonation following 99: also incomplete (continuation supplied by adapting LU 1997 p. 14).

Contra; 1: both lower voices have gaps before their first values (probably intended for majuscule initials). / 78: the clef change is accompanied by a small tick, possibly indicating that the pitch here was scribally checked / 82: Trent 89 gives sbr sbr instead of br (emended for the sake of the wordsetting) / 88: two br rests are given instead of one / 117,1: uc due to lacuna.

Tenor; no discrepancies.

Underlay; the same applies as with no. 175. As with the latter, the lack of imitation and repeated same-pitch values in the main section may mean that the lower voices here can be vocalised.

Bibliography; Mitchell, 'Regional styles…'. Numerous other settings of this chant survive, with the abovementioned Trent 91 setting being the closest to the present piece in terms of style.

(ii) Strahov;

[Superius]; 1: the music is indented on the first stave (probably for a majuscule 'S' which was never entered).

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The intonation clef is F clef on the middle stave line, and no more clefs are given for the Superius throughout, even though the pitch of the Superius (which is the same as in Trent 89) shows that C clef on the second line up is needed for the polyphony. Also, no custos follows the intonation & the m sign is om in all voices. / 13,3-15,2: ligd / 35: no rest given / 47,2: not ligd / 69: 1 & 2 ligd / 70: ligd to 71 / 77: no custos in any voice / intonation following 77: incomplete, and given as black br C br D plus L upper F & ligd br-L upper G & F, without custos following / 78-80: no lig, & given as L br / 83-84,1: replaced by dtd-br / 95,2-97,2: ligd / intonation following 99: om / 109-110: ligd / 118: cor over 1 / 122: replaced by br F sbr F / 136; no custos in any voice.

[C]ontra; 1: only the first stave has a clef (1-34) / 5: 1 & 2 ligd / 6-8: ligd / 10-12: ligd / 15-16,1: ligd, & 16,1-2 are col br & col sbr / 17-21: ligd / 22-24: ligd / 31: 1 & 2 ligd / 32-34: ligd / 40-42: ligd / 43: 1 not ligd, & 1 & 2 are not col / 44: not dtd / 45-46: Strahov reads ligd sbr A sbr G br A / 50-53: ligd / 54: no lig / 55: 1 & 2 ligd / 56: likewise / 57-58: ligd / 63: 1 & 2 ligd / 54-65: ligd separately from 63 / 72: not ligd / 77: cor over 1 / 78-80: no lig / 82-83,1: replaced by dtd br / 85-87: replaced by br L / 99: cor over 1 / 100-105: Strahov reads br A L upper C plus sbr C sbr C br C sbr C sbr C br A / 108: rest om / 111-113: ligd / 114,1-115,1: ligd / 115,2: not ligd / 117: 1 & 2 not col / 121-123: replaced by L sbr sbr / 124-125: replaced by L C / 132: 2 not ligd / 133: 1 & 2 ligd / 134-135; no lig.

[T]enor; 1: only the first stave has a clef (1-53) / 6-10: given as one lig / 15-18: ligd / 19-21: ligd / 27-31: ligd, & 29-31 is L, not dtd (an error) / 42-44: ligd, & 44 is followed by a superfluous sbr rest / 50-53: ligd / 54: not ligd / 55-58: given as a single lig / 68: not ligd / 69-70: ligd / 71-72: ligd / 75: 1 & 2 ligd / 76-77: ligd / 78-80: no lig / 85: L replaced by br br / 87: 1 L / 89-90: replaced by L / 96-97: ligd / 98-99: ligd / 102-105: Strahov reads sbr A sbr A plus L A, & 105 is om / 113-115: om / 116-118: ligd, & cor over 118 / 121-123: replaced by L A sbr A sbr A / 126-128: ligd / 134-136: ligd.

Underlay; Strahov has full Superius text & sectional incipits for the lower voices, but the 'Sentiant omnes' Superius intonation after 77 is abbreviated & gives no more text than those two words.

Strahov has many ligaturing differences, it is fairly full of errors, and its verse and doxology sections have some syllabic variants. Trent 89 is clearly a better source.

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177. *Viri Galilei* (Trent 89 ff. 186v-187r, unicum, DTÖ VII inventory no. 635).

Text; Introit for Ascension (modern version: LU 1997 pp. 846-847) after which our version is largely punctuated and spelt. The chant model used here for the paraphrasing Superius is Grad Pat f. 94r; the text's main section is from Acts, chapter 1 verse 2, and the verse is from Psalm 46 verse 2.

[Superius]; the intonation clef (C clef on the bottom stave line) is not rptd for the start of the polyphony, and the intonation is followed by a double custos / 21: 2 F / 127,2-128,1: uc due to lacuna / 136: no double custos / verse following 136: ms gives clef change (to F clef on middle line) and copies the rest of this voice an octave and a fourth too low. The error is corrected by a direct to C given above 136,1 / doxology following 162: om (supplied by adapting Grad Pat f. 94r).

Tenor; 1: this voice has a gap before its first values (probably intended for a majuscule initial).

Contra; 80: 1 A / 132: 1 C / 156: 2 E.

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Underlay; as with nos 175 and 176 only the Superius is fully texted, with the lower voices having sectional incipits. Complete vocalisation of the lower voices seems unlikely in view of the duet passages at 57-71 and an imitative Superius-Tenor entry at 95-101. Also, performers might care to transpose the high-pitched chant passages in this setting an octave down.

Bibliography; Mitchell, 'Regional styles…'. This Introit may not have been frequently set in the fifteenth century. There are three other settings consecutively copied in Trent 90 (DTÖ nos 802 804) and the Strahov compiler left an otherwise blank page-opening in his manuscript (on f. 28v) with the incipit 'Viri Galilei' entered, but no setting was added. Note the dissonances in this setting at 88, 123 & 156 (which mostly caused by the Contra) and the asymmetrical cadence at 118-119.

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178. *Terribilis est locus iste* (Trent 89 ff. 232v-233r, unicum, DTÖ VII inventory no. 666).

Text; Introit for the Dedication of a church (modern version: LU 1997 p. 1250, after which our version is largely punctuated and spelt). The chant model used here for the paraphrasing Superius is Grad Pat f. 168v. The text's main section is from Genesis chapter 28 verses 17 and 22, and the verse is from Psalm 83 verses 1 and 2.

[Superius]; 1: the intonation clef (C clef on the second line up) is not rptd for the start of the polyphony, and the intonation is followed by a double custos. / 80: 1 & 2 are dtd-sbr m / intonation following 92: incomplete (continuation supplied by adapting Grad Pat f. 168v). The Grad Pat verse begins differently to the Trent 89 one, but the conclusion is a conventional formula. The Trent 89 text incipit here is also wrong. It seems to read 'Quam dilecta ta[bernacula] or 'Quam dilectatem'. / intonation following 117: incomplete, and supplied as above. The text incipit here also has a short word (or abbreviation?) following 'Gloria Patri' for which I can offer no logical reading.

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Tenor; 1: both lower voices have gaps before their first values (probably intended for majuscule initials).

Contra; 59: 1 F / 71: 1 D (below) and 2 G (below) / 89: 1 & 2 om (conj supplied).

Underlay; texted much as in nos 175 and 176. The polyphonic verse and doxology sections are declamatory, and the main section contains some imitation. Therefore, this section is best performed with editorial text rather than wordless vocalisation in the lower voices.

Bibliography; Mitchell, 'Regional Styles…'. Several mid-fifteenth-century settings of this Introit survive. Trent 90 gives four settings copied together (DTÖ nos 817-820). Note the weak harmonies in the second and third sections of this setting caused by first-inversion constructs (which are also a feature of *Salve sancta parens* no. 160) and also the identical Superius-Tenor dissonances at 112 & 147.

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179. *Spiritus Domini* (Trent 89 ff. 241v-242r, unicum, DTÖ VII inventory no. 673).

Text; Introit for Whit Sunday (modern version: LU 1997 pp. 878-879, which gives a different verse). Trent

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89 gives no text apart from sectional incipits in the lower voices, and from these plus the untexted Superius intonation it becomes clear that this is a *Spiritus Domini* setting with Superius chant paraphrase in its first section and some Tenor use of the chant in the verse section. The chant model used is Grad Pat ff. 96v-97r, which gives the same verse as Trent 89 (Psalm 67 verses 29-30). The main section's text originates from Lib. Sap. I, chapter 7.

[Superius]; 1: the intonation clef (C clef on the bottom stave line) is not rptd for the start of the polyphony, the intonation is followed by single custos, and the m sign is om at the start but given in left margin before 98. Also, the first four notes of the intonation are given as one ligature (which does not leave enough notes for the three syllables of 'Spiritus') / 37-38: Trent 89 reads sbr A sbr B sbr C (with last two notes ligd) / 46-97: clef om / 60,2: corr from err col / 65: 1 C / 92: flat given above 90, 1 / 97: no double custos in either Superius or Tenor / 128,3-150: clef om / 150: no custos / doxology following 150: supplied by adapting Grad Pat ff. 96v-97r.

[T]enor; 1: m sign given in left margin before start of voice / 76-97: this part of the Tenor is given on a roughly drawn stave at the bottom of f. 241v / 105-108: ns / 109-112: likewise / 116-117: likewise (Tenor, 102-118 has cantus firmus which is the part of the chant's declamatory verse formula, hence the editorial note-splitting here) / 150: single instead of double custos.

Contratenor; 1: m sign om, but given above the stave at the second-section opening (measure 98) together with duplication of the word 'Contratenor'. The opening incipit is also given wrongly as 'Spiritus Domini' (the first word is only sung in the Superius as the initial intonation). / 5: 1 E / 8: rest given as sbr rest / 14,1-3: all sbr, with the first and second notes ligd / 15: 2 F / 25: 1 F / 26: 1 C / 40,2-97: clef om / 49: 1 D / 70: 2 E / 97: single instead of double custos / 104: 1 G / 111,3-150: clef om / 128: 2 D / 150: no custos.

Underlay; the Superius is completely untexted in Trent 89 and the lower voices have the normal sectional incipits. This setting presents several problems, not least because of its relatively elaborate nature. Both Superius and Tenor have been texted in view of shared imitation, but the Contratenor poses difficulties of its own since it is highly active (see the repeated pattern at 109-110) and seems to need quite a lot of emendation. Even so, there are several instances of consecutive fifths throughout plus one or two instances of consecutive octaves and the odd dissonance here or there. I have texted the Contratenor because there is three-voice imitation at 9-12, and also because the verse section begins with a three-voice imitative point. This is one of the strangest of fifteenth-century Introit settings, and there seems to be some stylistic crossover here between chant paraphrase and the secular style of low-Contra chansons by Caron and Busnois - sometimes involving pseudo-imitation as at 10-14 & 52-55. See Gloria no. 187 in this instalment for more pseudo-imitative writing.

Bibliography; Mitchell, 'Regional styles...'. Settings of this Introit are not uncommon in fifteenth-century sources. Trent 90 gives five copied successively (DTÖ nos 805 809) and Trent 91 gives another (DTÖ no. 1287).

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180. *Puer natus* (Trent 89 ff. 224v-225r, unicum, DTÖ VII inventory no. 659).

Text; Introit for Mass of the Day at Christmas (modern version: LU 1997 p. 408, after which our version is punctuated and spelt and which is a fourth lower than the Superius paraphrase in this setting). The chant model used here is Grad Pat ff. 12v-13r (also pitched a fourth lower). The main section's text is from Isaiah chapter 9 verse 6 and the verse from Psalm 97 verse 1.

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[Superius]; 1: the intonation clef (C clef on the bottom stave line) is not rptd for the start of the polyphony, and the intonation followed by a double custos. / doxology following 139: supplied by adapting and transposing the 'euouae' formula from Grad Pat f. 13r.

Contra; 1: the initial text incipit 'natus est nobis' begins with what looks like 'P' rather than an 'n'.

Tenor; 1: this voice has a small gap before its first values (probably intended for a majuscule initial). 17: b ind before 16,1 / 35: 1 & 2 are both m.

Underlay; full text is given in the Superius, plus sectional incipits in the lower voices including an internal Tenor cue 'cuius imperium' (at 42). The handful of imitative devices throughout seem to exclude the possibility of vocalised lower voices in the main section, as do the syllabic features of the verse's lower voices. Of particular interest here is the Superius paraphrase's likely repetition of the chant's same-pitch repeated notes at at 25-26 (Grad Pat also has two notes of 'da-[tus]' here).

Bibliography; Mitchell, 'Regional styles...'. As with no. 179, several other fifteenth-century settings of this Introit survive. Two are given in Trent 90 (DTÖ nos 792 and 793) plus others in Trent 88 (DTÖ no. 405) and Strahov (f. 17v). It is also likely that this undistinguished Introit setting forms a compositional pair with the piece preceding it in Trent 89 (*Grates nunc omnes* no. 96 in this edition). The latter is quite a rough piece of four-part writing, and clumsinesses likewise occur in *Puer natus* (for example, at 129-130 and 137-138).

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181. [Touront?] *Kyrie tro. fons bonitatis*

(i) Trent 89 ff. 211v-212r (DTÖ VII inventory no. 649);
(ii) Strahov ff.48v-49r.

Text; verses 1, 4 and 9 of a nine-verse trope by Tuotilo of St. Gall (d. 915). The chant normally used with this text (as here) is MEL 48. In the present setting the chant is elaborated and shared between the Superius and Tenor, with the latter having slightly more borrowed material. For the full text see AH 47 pp. 53-54. Our version is punctuated differently from AH 47, and the chant model used here is the upper (chant-carrying) part of a two-voice setting in Dömling, W. (ed), Die Handschrift London, British Museum Add. 27630 (LoD), Teil II (EdM Band 53, 1972, pp. 21-22). For chant sources using the same melody but with the tropes *Virginitatis amator* and *Sacerdos summe* see Huebner, Liturgische tropen (Arbeo, Munich, 1985) plates 22 and 23 (which are from Munich, Bayerische Staatsbibliothek mss Clm 9508 and 23286 respectively). *Fons bonitatis* was generally sung at Masses in honour of the Trinity, and settings of this trope were probably intended for use on Sundays after Pentecost - since it became liturgical custom to celebrate a votive Trinity Mass on those days. *Sacerdos summe* tended to be used at the first Mass of a newly ordained priest, and *Virginitatis amator* was one of the tropes suitable for greater Marian feasts. Further, see Snow, R., The Manuscript Strahov D. G. IV 47, vol. I p. 71. Snow explains these liturgical assignments as being those given in Kuttenberg. Concerning the survival of MEL 48 beyond the fifteenth century, see Smallman, B. The Music of Heinrich Schütz (Mayflower Music Guides, Horsforth, 1985) pp. 57-58, where examples of its vernacularized use are given from Schütz's *Musikalische Exequien* and J.S. Bach's *Clavierübung* Part III (1739).

(i) Trent 89;

[Superius]; 1: all three voices have gaps between their m signs and first notes (probably intended for majuscule initials). / 34: 3 & 4 om (supplied from Strahov).

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Contra; 11: 3 given as m F m F (corr using Strahov) / 13: the clef change here occurs at the start of a new stave / 19: erased sbr D follows 1 / 31: p div follows 2 / 32: ns / 33: likewise / 50: 1 om (supplied using Strahov) / 51: p div follows 2 / 52: ns.

Tenor; 3, 6, 9 & 53: ns.

Underlay; only the Superius is fully texted, and the lower voices have sectional incipits. The Superius texting seems to have poor word-to-note correlation and in places I have relied on the chant model for syllable placement rather than Trent 89. This setting's imitative texture seems to call for full texting (resulting in some editorial note-splits) although performance experiments might be made with a little less lower-voice text than I have provided.

Bibliography; Sparks, E., Cantus firmus in Mass and Motet p. 174 (part-transcription). Snow, *op. cit.* pp. 70-73, and Mitchell, 'Regional Styles…'. Several settings survive apart from the three in Trent 89. Strahov gives another four (nos 53, 57, 62 and 65), and Trent 90 gives another four (DTÖ nos 854-857). Of these, no. 855 is Dufay's setting and 856 is attributed to Petrus Wilhelmi. There is also another setting in Mu 3232a (ff. 32v-33r). My suggestion that this setting might be Touront's is for two reasons. Firstly, the attribution 'T' at the Tenor in Strahov (if this is actually an attribution) and secondly the imitative texture of the setting, which has counterparts in some of Touront's firmly attributed pieces.

(ii) Strahov;

[Superius]; 1: the first stave is indented (probably for a majuscule initial) and the C clef is only given for the first stave (1-9) and the fourth stave (27,2-35). See below for further clef changes. / 4: 3 & 4 replaced by sbr A / 10 - rest in 17: clef om / 14: no custos / 15,3-16,1: this lig is preceded by a superfluous F, written as a square note with an upward left tail and ligd to 15,3 (making a curious twin-tailed & three-note lig) / 16,2-3: minor color / 17: at the start of a new stave, a clef change to treble clef (ind by lower-case G) is given before 17,4 / 27: at the start of the fourth stave, a clef change to C clef on the bottom stave line is given before 2 / 28: 3-4 replaced by sbr D / 36: 4-7 replaced by sbr E m D / 37: no custos / 38: the final section begins with a majuscule 'K' / 50: 2 & 3 replaced by sbr E / 58: no custos in any voice.

[Contratenor]; 1: the clef is only given for the first stave (1-10) and the m sign is om / 5: 1 replaced by sbr D sbr D / 14: no custos, and a small tick above 14,1 seems to indicate a clef change to C clef on the fourth line up from 15 onwards (otherwise this voice would be a third too high) / 30: no lig / 31: no p div / 37: cor given over 1, and no custos / 57,1-4: Strahov reads m C dtd-m C sm B m B.

[Tenor; 1: the clef is only given for the first stave (1-12), the m sign is om, and the extra 'T' given here after '[T]enor Kyrie' is unlikely to be anything else than an attribution or a mistake since Strahov makes a habit of giving composer attributions at Tenor parts. / 8: 1-2 replaced by br (not dtd due to *similis ante similem* rule) / 14: cor over 1, and no custos / 29-30: no lig / 35: 1 replaced by sbr G sbr G / 37: as at 14 / 49: 5 dtd / 50: 1 f.

Underlay; Strahov underlays text much as in Trent 89, and at the end of the Tenor an alternative Kyrie trope text (*Sacerdos summe*) is given, compressed into six small lines and with some red capitals and ornamental lines (published in Snow, *ibid.* p. 72).

In general Strahov presents less ornamental values than Trent 89 and has a slightly varied Contra at the final cadence. In spite of the scribe's characteristic omissions of clefs and custos, Strahov would perhaps make a better primary source for this piece than Trent 89.

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182. *Kyrie tro. fons bonitatis* (Trent 89 ff. 212v-213r, unicum, DTÖ VII inventory no. 650).

Text; see no. 181. In this setting the MEL 48 chant is paraphrased in the Superius.

[Superius]; 1: all three voices have gaps at their start, which were probably intended for majuscule initials. / 45: 1 br / 60: 1 om (conj supplied) and 2-3 are G F / 61: 2 E.

Contra; 1: m sign om, and lacuna at 1 / 12-13, 54-55 and 91-92: ns / 37: 2 D / 58: 2 uc / 69: 2 B / 103: 2 E / 104: 1 D / 120: 1 F / 126: 1 and 2 are B A and neither is col.

Tenor; 14, 17-18 and 102-103: ns / 107-115,1: this passage is written on a roughly drawn stave continuation at the bottom of f. 212v, extending the stave towards the inner page margin.

Underlay; Sectional incipits are provided in all voices, but none has full text. This is a simpler setting than no. 181, and relatively few notes need to be split to accommodate underlay in all voices. In view of the simple and non-imitative texture, performers may wish to try vocalising the lower parts wordlessly.

Bibliography; Mitchell, 'Regional styles...'.

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183. *Kyrie tro. Magne Deus* (Trent 89 ff. 390v-391r, unicum, DTÖ VII inventory no. 753).

Text; Trent 89 gives only two sections of music with sectional incipits and an 'ut supra' direction. Due to the 'magne Deus' incipit this can be identified as a Kyrie trope setting. It probably used just verses 1, 6 and 7 of the Magne Deus trope (AH 47, pp. 158-159) and the usual A B A form chant associated with this text (MEL 78) is given in the Tenor - although elaboration tends to obscure this towards the ends of both sections. Our chant model is the upper (chant-carrying) part of a two-voice setting in Dömling, *op. cit.* p. 21, and our version of the text is punctuated slightly differently from that of AH 47. The original version of the text (which is at least of thirteenth-century vintage) had Christmas and Epiphany references, but by the fifteenth century it was also being used for the feasts of St. Stephen, Circumcision, Trinity, Corpus Christi and for saints particularly celebrated in central Europe such as Wenceslas and Procopius. Further, see Snow, *op. cit.* pp. 74-75, which cites the liturgical uses of *Magne Deus* as given in Kuttenberg. Grad Pat 1486 gives the shortened three-verse text written as a miniscule addition under its copy of the MEL 78 chant.

[Superius]; 1: gaps are left between the clef and m sign and the first notes in each voice, probably for majuscule initials. / 50: ms indicates rpt of first section with 'Kyrie ultimus ut supra' given after double custos.

[Contra]; 37: 2 C / 40: 3 E / 50: no 'ut supra' direction given.

[Tenor]; 50: 'ut supra' rpt ind by the recopying of measures 1-7 after the double custos.

Bibliography; Snow, *ibid.* and Mitchell, 'Regional styles...'. Several other settings survive: four in Strahov (nos 57, 63, 72 and 74, which all use MEL 78) and two in Trent 90 (DTÖ nos 858 and 859). The Strahov version of the text uses a variant verse 6 published in Snow, *ibid.* p. 75. There are also thirteenth-century settings.

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184. *Kyrie tro. fons bonitatis* (Trent 89 ff. 391v-392r, unicum, DTÖ VII inventory no. 754).

Text; see nos 181 & 182. Like no. 182 this setting paraphrases MEL 48 in its Superius.

Superius]; 1: gaps are left at the start of all voices (probably for majuscule initials). / 9: 1 not dtd, but meant to be perfected since 2 sbr rests follow / 26: 2 B / 57-58: superfluous sbr rest follows 1 / 76,2: scr corr from err col / 90: 3 uc.

[Contra]; 72: m sign given here in both lower voices as O.

[Tenor]; no further discrepancies.

Underlay; as with no. 182 there seems to be little to prevent full editorial texting, which is perhaps preferable to lower-voice vocalisation since the second section begins with a duet. The lower voices also have a few repeated same-pitch values, which are suggestive of at least a little texting. Also, at measure 33 it seems unavoidable that the Tenor enters on a part-word.

Bibliography; Mitchell, 'Regional styles...'. This setting may be slightly older than either no. 181 or 182 and there are some similarities with the latter, though these are perhaps not strong enough to propose that setting 182 was modelled on this one. Note the English melodic figure at Superius 92, and the use of cut-O for the final section. The second and third sections both give cut signs for their mensurations. Despite the equivalents given in the score, this piece seems to work equally well if simple semibreve equivalent is retained throughout. It may therefore have been written in imitation of insular chant settings.

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185. *Kyrie tro. Cum iubilo* (Trent 89 ff. 392v-394r, unicum, DTÖ VII inventory no. 755).

Text; from the Tenor's opening notes it can be seen that this is probably a setting of the well-known and twelfth-century Kyrie chant MEL 171, in which Tenor chant elaboration is only discernible at certain points (1-7, 20-22, 81-84 and 96-98, which are all section openings). In view of the length of this piece and a few repeated values at the same pitch (Superius, 101-102 and 115) it is most unlikely to have been sung to the mere words 'Kyrie / Christe eleyson'. Therefore my suggested text is the most common Kyrie trope used with MEL 171: the nine-verse *cum iubilo* (AH 47, p. 160). However, I have largely used Kuttenberg ff. 12v-13r as a chant model since this variant version joins verses 8 and 9 of the text into a single section (which suits the Trent 89 setting very well). The AH 47 text also differs from Kuttenberg as follows: (i) AH 47's *Kyrie, nos tuere* verse (which should be at 81) is simply omitted; (ii) at 26-27 AH 47 gives 'demus filio Marie' (Kuttenberg omits 'filio'); (iii) at 43-53 in the lower underlay verse Kuttenberg gives 'virgine semper' instead of 'semper virgine'; (iv) 'pater' (89-90) is only in Kuttenberg; (v) at 104-107 AH 47 gives 'nos custodi nos guberna'; (vi) at 107-108 AH 47 omits 'et'; (vii) at 113-118 AH 47 gives 'meritis pro Marie' ('pro' is discarded in our version). MEL 171 was used for a variety of Marian feasts in the fifteenth century, and the untroped chant is still in use (modern version: LU 1997 p. 40). The fact that Kyrie trope settings nos 183 and 184 precede this item in Trent 89 also reinforces the likelihood that this textless piece is also a Kyrie trope setting.

[Superius]; 1: as with nos 8 and 9, gaps are left at the start of the Superius and Tenor here and at the Contra entry in 34 (probably for majuscule initials). / 16: 2 is sbr, ligd to 15,6 / 33: Trent 89 gives no indication of any of the necessary rpts for the trope / 34: m sign om / 81: m sign repeated in all voices at the start of a new page-opening / 92: erased F m follows 1.

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[Tenor]; 16: 1 and 2 are dtd-m & sm / 17: the clef change is given at the start of a new stave, & is assisted by a direct at the end of the previous stave / 30: likewise / 34-35: ns / 37: b ind before 1 / 76: 2 not dtd, and 5 is m / 78-80: this passage is copied on a roughly-drawn stave continuation / 116: om (conj supplied).

[Contra]; 104: 1 not dtd, and 2 dtd.

Underlay; no text is given, but due to the contour of the Tenor at points where likely chant elaboration occurs it is easy to distribute the *cum iubilo* text amongst the six sections given (A-F) according to the following scheme: A B A - C D C - E F. The comparative length of the final verse is probably due to the composer's chant model combining verses 8 and 9 into a single section, as in Kuttenberg.

Bibliography; Mitchell 'Trent 91; first steps…' p. 17 - which suggests that both this piece and the following item in Trent 89 (a four-voice Magnificat, no. 118 in the Trent 91 edition) might be by the same composer as the Zersundert and Sig säld Masses in Trent 91 (nos 116 and 117 in the Trent 91 edition). The Magnificat concerned seems to refer to the end of the *Wunsch alles lustes* song at the end of its 'Esurientes' verse. (For the song, see no. 137 in this instalment). The first seven notes of the lied Superius may also be cited in the present Kyrie (see Superius, 114-115). Settings of the MEL 171 chant are quite common in fifteenth century sources, but settings using the full trope text are rare. Trent 91 gives a not dissimilar untroped setting which occurs as part of a Mass cycle (see no. 92's second Kyrie setting in the Trent 91 edition) and also a four-voice untroped setting (no. 37).

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186. Kyrie (Trent 89 ff. 235^{a}v-235^{b}r, unicum, DTÖ VII inventory no. 669).

The MEL 39 Kyrie chant paraphrased in this setting's Superius is still in use (modern version: LU 1997 p.16, tenth-century melody frequently used at Easter). The Gloria following this piece in Trent 89 (no.187) may make these two movements a compositional pair, although the manuscript gives no indication that the two are to be used together or that they might be an Easter Mass-pair. Inspection of the Kyrie Superius shows that alternatim performance is intended, since this setting does not use the final Kyrie II chant section (which differs from the first Kyrie II). Accordingly, chant verses have been supplied from IB 15154 f. 147^{a}r (which entitles the chant 'Pascalis', and which omits the tenth and eleventh notes of the last chant insertion, marked as section G in the score). These notes have been restored.

[Superius]; 1: all m signs for this piece are given in left margins apart from the Kyrie II m sign for the Contra / 18: no double custos / 22-23: these notes are col, but the mistake is corrected by a small scribal 'v' mark under 23,1 / 49: no double custos / 50: this section is ind as 'ultimus' in all voices / 56: erased C square note (probably the start of an upward sbr lig) follows 1 / 61,3-63: clef om / 63: no double custos.

Tenor; 2: an erased m F follows 2 / 3,5: the upward tail on this m looks like a correction / 10: 1 G (emended to B so that the Tenor and Superius at 10 are imitative) / 18: no double custos / 31,1-2: upward tails on these minims are clumsily added as corrections / 43-49: clef om / 49: no double custos / 62,4: this note is duplicated / 63: no double custos, and 63,1 has a cs underneath (possibly to indicate the end of the polyphony).

Contratenor; 3: 1-5 are C C (below) & F E D (emended to avoid prominent consecutive fifths with the Superius) / 10: 2 D / 18: no double custos / 41,3-49: clef om / 49: double custos roughly drawn and possibly added as a scribal correction / 57,2-63: clef om / 63: no double custos.

Underlay; all voices have 'Kyrie' and 'Criste' incipits, and the Superius and Tenor in Kyrie I have 'leÿson' and 'eleÿson', spelt as here. All lower-voice sections also have 'Tenor' and 'Contratenor' labels, which is

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unusual and leads to the suspicion that this piece might have been copied from partbooks or a scroll.

Bibliography; Mitchell, 'Regional styles…'. A peculiar feature of this setting is the way in which the Superius chant paraphrase begins by repeating its first five notes at doubled speed (see 1-3). Settings of the MEL 39 chant are quite common in fifteenth-century sources; Trent 91 has a three-voice setting and also a four-voice example (respectively nos 31 & 36 in the Trent 91 edition). Both are alternatim settings like the present piece.

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187. Gloria (Trent 89 ff. 235^{b}v-237r, unicum, DTÖ VII inventory no. 670).

The BOS 43 Gloria chant paraphrased in this setting's Superius is still in use (modern version: LU 1997 pp. 57-58, tenth-century melody frequently used at Easter). The Kyrie preceding this piece in Trent 89 (no.186) may make these two movements a compositional pair, although I cannot be certain and the Gloria's Contratenor has a wider range than the same part in the Kyrie. Chant use in this Gloria is rather sparing, and tends to be confined to Superius phrases with Phrygian cadences and anticipations/imitations of these in the lower voices.

[Superius]; 1: the intonation is supplied from IB 15154 f. 145v, the m sign is given immediately above the first stave, and on all three page-openings the first letter of Superius text and the first letters of lower-part voice-names are in majuscules with the Superius 'E' at the start being extra-large and extending into the margin. / 15: 1 (br) not dtd / 17: 2 & 3 are m m / 23: 3 (br) not dtd / 26,5: scr corr from err col (with a small 'v' mark below the note) / 30: 2 is sbr / 35: superfluous dtd-m G & sm E follow 1 / 35,7-36,1: om (conj supplied) / 48,2: natural ind as b / 49: no double custos, but a direct to A for the entry on the next page-opening follows 1 / 50: m sign given immediately above first stave on new opening / 77: the correct direct is given (at a stave-ending) prior to the clef change on next stave / 83,3-84,1: ms gives F E / 99: this note is squashed in as a correction / 105-151: clef om / 108: 2 is sbr, but the error is possibly corrected by a direct-like sign immediately before this note / 152: no double custos / 153: as at 50 above / 160: the correct direct is given (in mid-stave) before the clef change / 161: erased sm D follows 2 / 162,4-175: clef om / 175: no double custos in any voice.

Tenor; 1: m sign given to left of first stave / 16: only one sbr rest is given instead of two / 29-30: the sbr rests at 29 are om / 46,2-49: clef om / 49: no double custos / 50: m sign given to left of first stave on a new page-opening / 75,2-151: clef om / 90: 3-5 are sm sm sm, with 90,5 clumsily corr to m / 110: 2 A / 135: 1 & 2 are dtd-sbr & m / 136: 1 and 2 are sm sm / 151: no double custos, and the cor (which looks like a cs) is given under rather than over 1 / 152: m sign om / 163: 3 A / 167-175: clef om / 175: cor written as at 151.

Contratenor; 1: m sign om / 1-20: for this passage (the first three staves of the voice), the F clefs are roughly written corrections over previously-prepared staves with their C clefs on the fourth line up / 12: 3 B (above) / 17: 6 om (conj supplied) / 25: the clef change here is confused and is accompanied by crossed-out C clefs on the middle and top stave lines. A mid-stave direct (on a leger line above the stave) indicates the correct pitch continuation / 31: 1 is sbr / 35: 2 F / 36: 2 E / 49: no double custos, and no direct given for page-turn / 50: as at Tenor, 50 / 61: this sbr given a rough upward tail which makes it look like an m / 109: 1 (sbr) is badly drawn, and looks like a correction from m / 113: 2 F / 118: 1 & 2 are D D, but the pitch is corrected by oblique dashes on either side of each note / 151: no double custos, and cor given as a direct-like sign above 1 / 152: m sign om / 162: clef om from 162,4-175, and 162,5 is E / 175: cor written as at 151.

Underlay; fully texted in the Superius, but 'Domine Deus, Agnus Dei, Filius Patris' is omitted at measure 50 and (as in the preceding Kyrie) 'Christe' is consistently spelt as 'Criste'. The lower voices have sectional

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incipits plus a few internal cues in the first section (with more of these in the Tenor than the Contratenor). Word-to-note correlation in the Superius is fairly poor, with 'voluntatis' (5-6) squashed in below the main underlay and 'Altissimus' (124-127) given above it. Nevertheless the word positioning makes the extended melismata at the ends of the second and third sections fairly clear. Repeats of 'Jhesu Christe' and 'Christe' also seem necessary at 140-151 due to repeated notes in the Superius and a phrase punctuated by a rest in the Tenor. As a final comment on the poor texting and probable pitch errors here, quite a lot of emendation seems necessary to make this setting workable. My chief argument for emendations is that the setting's non-problematic stretches are written in a sophisticated manner, and therefore it seems worth the effort to present the rest of the piece in a favourable light.

Bibliography; 'Regional styles...'. Fifteenth-century settings of BOS 43 are quite rare, although the Gloria of Ockeghem's five-voice Missa *Sine nomine* uses this chant in migrant fashion. Finally, this quite imitative Gloria is curious in that it uses pseudo-imitative writing frequently (see the Superius & Tenor at 1-3, 50-57 and 135-145). The same technique is also found in *Spiritus Domini* no. 179.

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188. Gloria (Trent 89 ff. 160v-162r, unicum, DTÖ VII inventory no. 611).

This Gloria setting appears to be freely composed, despite the presence of occasional phrases in some voices which might seem suggestive of chant paraphrase (see the Discantus primus, 106-116 and 131-138 and Tenor, 1-4).

[Discantus primus]; 1: the intonation is supplied from IB 15154 f. 144r, & neither upper voice has a name / 108: b ind before 106,1 / 118: natural ind by sharp / 142: 1 (L) given as br, as the second note of an oblique br-br lig.

[Discantus secundus]; 132-133,1: om (conj supplied) / 133,2-134,1: this lig is not tailed, but a dot given after 133,2 possibly serves as a correction mark for this error.

Tenor; 113-114: only one br rest given (2 are needed).

Contratenor; 21: sbr rest is poorly written (looking more like a br rest) / 167: 2 A.

Underlay; the two upper voices carry a slightly shortened Gloria text with just a little telescoping (i.e. at 64-78) and only a little restoration of texting is needed in these parts ('Tu solus Dominus' at Discantus primus, 126-130). 'Domine Deus…Filius Patris' is omitted at 79. Word-to-note correlation in both upper voices seems to be fairly poor. The two lower voices have some relatively extended values, and also anacrusic answering phrases. Both features are persuasive that the sectional incipits given need not be expanded into editorial text since both voices can be easily vocalised.

Bibliography; Mitchell, Ex Codicis II / II p. iii, where it is suggested that this might either be an insular piece or a continental imitation of English music. The rhythmic style is slightly reminiscent of Bedingham's *Say bylle*, as are the rather bland harmonies throughout. The four-part texture is slightly dissonant: see measures 77-78 & 85 for some unconventional progressions.

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189. [Nicasius de Clibano]; Credo

(i) Trent 89 ff. 404v-408r, anon (DTÒ VII inventory no. 762);
(ii) CS 51 ff. 178v-180r, anon;
(iii) Mu 3154 ff. 78v-80v, anon;
(iv) Petrucci 1505 no. 13, Nicasius de Clibano ('Patrem Villayage' in index);
(v) Spec pp. 160-165, anon, ('Patrem Dominicale' in index).

In my Ph. D. dissertation The Paleography and Repertory… (vol. I p. 367) I also reported an additional source; Verona 759 ff. 41v-43r. This is an error; the Verona Credo is merely a three-part setting that begins similarly.

Text; in this setting the complete Credo text is used together with the well-known Credo I chant (LU 1997 pp. 64-66) presented in a slightly elaborated paraphrase in migrant fashion, and shared between the three upper voices. However most chant paraphrase is in the Superius.

[Superius]; the intonation is supplied from LU 1997 p. 64 / 2: b given before 1,1 (looking suspiciously like a b sig rather than an accidental. However, the flat is not rptd on subsequent stave-beginnings) / 26: b ind before 25, 1 / 46: b ind before 45, 1 / 60: b ind before 59, 1 / 78: 3 is br, and following this note (which is where the first page-opening of music ends) a direct is given with ' verte folium cito'; all parts at this point have directs but no custos. Since the closest related concordance (Mu 3154) also gives br here, the safest emendation seems to be to insert an editorial corona instead of making 78 a three-beat measure / 79-89: these rests (initially om by the scribe) are added in the left margin of f. 405v, with the clef redrawn before the rests / 95: a sizeable gap containing erasures is left between 95,1 and 2 (possibly caused by the scribe realising that music and text would not correlate if he continued to copy notes in a dense manner) / 109: b ind before 108, 1 / 124: single instead of double custos / 194: b ind before 1 / 198-199: the rests here are written separately (as two sbr rests) rather than as a br rest / 221,1, 224,2 & 226,1: there are lacunas at these noteheads / 235: b ind before 234,2 / 254: lacuna at 2 / 278,1: scr corr from D.

Contra primus]; 1: m sign given to left of first stave, in the margin of f. 405r / 36: sharp ind before 31,1 / 68: 1 om (conj supplied: other sources are unclear at this point) / 78: 2 is br / 166,3: uc due to lacuna / 168,1: likewise / 169: 3 uc / 179,2: uc due to lacuna / 188: natural ind by sharp / 221,2-222,1: uc due to lacunas / 224,1 & 248,2: likewise / 252: 2 and 3 uc.

Tenor; 1: m sign om / 79-281: b sig om / 85: b ind before 1 / 95: 1 F / 137: b ind before 136, 1 /141: lacuna at 1 / 166: b ind before 1 / 171,1: uc due to lacuna / 205,1-2 & 208,2: uc due to lacunas / 210,3-212: all noteheads have lacunas here / 217: there are lacunas here at the colored noteheads.

Contra [secundus]; 1: m sign om, and the voice-name is added in left margin of f. 405r (possibly as something of an afterthought) before the second stave of this part / 27-124: b sig om, and lacuna at 27,1 / 51: b ind before 1 / 86: 3 G (below) / 90-99: ms only gives nine measures of rests (ten are needed) / 99: single instead of double custos / 102-105: this passage is uc / 106: natural ind as sharp before 1 / 107,2: uc due to lacuna / 127,1: likewise / 132: likewise / 134: 1-3 uc / 173-188: b sig om / 206,3: uc due to lacuna / 211: p div follows 2 / 213- 281: b sig om / 277: 1 G (corr using Mu 3154).

Underlay; all voices are texted apart from some minor omissions which are as follows. 'Dominum' is omitted in the Contra secundus (37-38), The Tenor and part of the Contra secundus are untexted at 100-124, and at 235-236 'Ecclesiam' is omitted in the Contra primus. Also at 181-182 in the same voice a repeat of 'mortuos' seems to be needed. 'Catholicam' (230-233) is spelt consistently as 'katholicam', and the initial 'E' of 'Et homo' in the Contra primus (118) is given twice. In Trent 89 it is quite rare to find such extensive lower-voice texting. Finally regarding the Trent 89 reading, the passage with coronas on every note (118-124) is possibly best rendered at half the speed of the preceding music.

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Bibliography; EdM 87 pp. 273-284 (edition after Mu 3154, 1987). Eakins, R. (ed), An Editorial Transnotation of the Manuscript Capella Sistina 51, Biblioteca Apostolica Vaticana, Città del Vaticano, Liber Missarum (Institute of Medieval Music, Ottawa, 2004) vol. 5, pp. 105-128 (edition after CS 51). There are several other settings of Credo I from the same period - notably by Busnois and Ockeghem. Some later settings also combine the Credo chant with secular material, as in Josquin's Credo *De tous biens plaine*. There is also a four-part setting in Trent 91 (no. 107 in the Trent 91 edition, which is possibly the work of Martini) and there are also earlier fifteenth-century settings by Zacharias and others. The composer of this Credo is possibly identifiable with the Nicaise Dupuis who became *premier chappelain* at the Burgundian court in 1440.

(ii CS 51;

[Superius]; 1: on both page-openings of this reading each voice is preceded by majuscule decorative initials on the staves, in penwork. The Superius initials are first letters of text, and the lower-voice initials are first letters of voice-names. The Superius also has a b sig throughout apart from an accidental omission on the first stave of the second opening (125-155) / 2: no b / 26: no b / 30,3-31: replaced by br G sbr F / 46: no b / 49: 1 & 2 ligd / 60: no b / 77,3: replaced by sm A / 78: no page-turn instruction, as CS 51 puts all of this setting on just two page-openings / 98: 3-7 replaced by sbr G m F / 99: single custos only / 104: 1 & 2 replaced by sbr F / 109: no b / 121,2: no cor / 124: cor om, and single custos only / 145: 1 b, ind before 144,1 / 150,3-151,4: replaced by col br G sm F sm E & sbr G / 153: cs over 1 / 194: likewise / 225: likewise / 235: no b / 237,3-238,2: minor color / 261-262: these two breves are given as a single L.

Contra [primus]; 9-10: only 9,1-2 are ligd / 25-26: no lig / 32-36: replaced by br D plus sbr r & sbr D sbr C sbr A plus sbr r & sbr D / 37: no sharp / 38: 1-2 are ligd / 46-48: replaced by sbr D dtd-sbr D m E sbr F sbr D sbr E / 54-55: ligd / 56-57: no rest, and 56,1 is L / 68: 1 om (as in Trent 89) / 72,4-73,2: minor color / 74: no flat / 74,3-76,2: replaced by dtd-sbr B m A sbr F m lower D / 77: 2 is m / 78: 2 is br (as in Trent 89) / 186,2-187,1: replaced by br D / 188: no accidental, and no custos / 202,2-203,1: ligd / 269-270: lig / 235: 2 C / 245: 2 D / 250: no cs / 257: single custos only / 268 270,1: ligd / 269 270: replaced by br D & col br D col sm C sm B / 281: single custos only.

Tenor; 1: the m sign is given, and the b sig is given throughout / 5: no b / 85: likewise / 90: no cs / 109,2-111,1: ligd / 124: cor om / 137: no b / 166: likewise / 171: cs over 1 / 229: cs over 2.

Contra secundus; 1: m sign given, but the b sig is om throughout / 42-43: ligd / 51: no b / 59-60: ligd / 90-99: eleven measures of rests given (only ten are needed) / 99: double custos / 106: no b / 110: 2 C / 112,2-116: CS 51 reads dtd-br G & br D (with these two ligd) and L lower G (not ligd) / 124: single custos / 126: 1 & 2 replaced by br F / 150: no lig / 155,2-156,1: ligd / 156: 2 and 3 replaced by sbr E / 157,2-158,1: sbr D sbr D replaced by br D / 188: no custos / 205: cs over 1 / 208: cs over 1 (for no reason?) / 243: 1 & 2 are both m / 257: single custos / 259-262: ligd / 263-266: likewise / 268-270: likewise / 273-275: no lig / 276,2-277,1: not ligd / 281: no custos.

Underlay; CS 51 fully texts all voices in a small and very compact hand apart from 'nostram salutem' in the Contra primus (94-96) and 'sub Pontio' in the same voice (133-135) which are both omitted. Both lower voices also give sectional incipits under their rests at the 'Et in Spiritum' passage (189), and 'est' in the Contra secundus (103) is duplicated. There are two variant spellings throughout which are consistent: 'Pylato' and 'catholicam'.

In general, the CS 51 reading gives a few legitimate Contra primus variants plus some errors of its own, and a few different Superius cadential ornaments. Some extended values and ligaturing also differ from the Trent 89 version, and the two readings are not closely related.

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(iii) Mu 3154;

[Superius]; 67: 1 sbr / 77: 2 b, ind before 76,3 / 99: single custos only / 119: l b, ind before rest in 117 / 124: cor given, but no voice on Mu 3154's first opening has a page-turn instruction and only the Contra secundus has a direct / 149: l b / 158: no b / 188: no custos / 257: no custos or directs given in any voice / 261-262: as in CS 51 / 281: no custos.

[Contra primus]; 1: m sign om / 34: br replaced by sbr rest & sbr A / 36: sharp ind before 31,1 as in Trent 89 / 41: scr corr from L to br (downward tail erased) / 68: 1 om as in Trent 89 / 78: 2 is br as in Trent 89 / 99: single custos only / 188: no custos / 198: no cs / 204: cs given under 1 / 250: no cs / 257: no custos / 281: likewise.

Tenor; 1: m sign om, and the initial voice-name is in the left margin in a larger-than-usual hand. / 5: no b / 16: 2 b, ind above 15,1 / 60,1: scr corr from err col / 85: no b / 90: no cs / 100-281: b sig om / 124: no custos / 188: likewise / 281: no custos.

[Contra secundus]; 1: m sign om / 99: single custos only /107-108,3: this passage is miscopied & crossed out, and then written correctly afterwards (in the first attempt, 107,2-108,3 are a tone lower) / 123 and 124: coronas om / 124: no custos, but direct given for page-turn / 187: no custos / 260: 1 A / 281: no custos.

Underlay; Mu 3154 underlays all voices more or less fully. The initial 'P' is omitted in the two upper voices as in Trent 89, and there are two omissions which also occur in Trent 89; 'Dominum' in the Contra secundus (37-38) and 'Ecclesiam' in the Contra primus (235-236). Mu 3154 gives 'Pylato' for 'Pilato' in the Contra primus, and 'katholicam' for 'catholicam'. The Contra primus also repeats the last syllable of 'Virgine' (at 115). Lower-voice texting in this source is quite compressed and is full of contractions.

Mu 3154 is the closest source to Trent 89, and since it includes errors and accidental placements also found in the latter there is a strong likelihood that these pages of Mu 3154 (or something very like them) were available to the Trento scribe. Most other readings shared between both manuscripts are also close.

(iv) Petrucci 1505 (this source is in partbook format);

Sup[erius]; 1: all voices in the partbooks begin with an on-the-stave decorative 'P' (for 'Patrem'). In the Superius a flat sig is given throughout, so no Superius notes are signed as flats. / 29-30,2: replaced by ligd sbr A dtd-sbr B & m A / 30,3-31: replaced by br G sbr F / 40-41: no lig / 49: 1 & 2 ligd as in CS 51 / 64-65: no lig / 77-78: as in CS 51 / 98: likewise / 100: m sign rptd / 104: replaced by dtd-sbr F & m E / 108-109: no lig / 115: cor over 1, but not over any notes at 118-124 / 118-119: no lig / 124: double custos / 125: m sign rptd / 134-135: ligd / 144-145: no lig / 148: no lig or minor color / 150,3-151: replaced by dtd-sbr G sm F sm E & sbr F / 153: cs over 1 / 179-180: no lig / 189: m sign rptd / 193-194: no ligs / 196-197: no minor color / 202: likewise / 225: no lig / 254: no minor color / 261-262: as in CS 51 / 267-269: no lig / 273-274: likewise / 275-279: no ligs / 278-279: no minor color / 279,3-280,4: replaced by br E sbr D.

Altus; 3: no minor color / 9-10: no lig / 19-20 & 25-26: likewise / 29-30: replaced by br D br D / 32-36: as in CS 51 / 38: as in CS 51 / 39: no lig or minor color / 43-44: replaced by br D br D / 45-48: as in CS 51 / 54: no lig / 56-58: replaced by dtd-L C / 68: 1 om (as in other sources) & no cs over 2 / 74 & 74,3-76,2: both as in CS 51 / 78: 2 is br (as in other sources) / 95: no minor color / 99: single custos / 105: 1 C / 105-106: no lig / 106: no minor color / 110-111: no lig / 112-114: likewise / 115: cor over 1, but not over any notes at 118-124 / 121-124: replaced by br D dtd-br D sbr D br D & L D / 125: clef change (to C clef on middle line), & m sign rptd / 127-128: no color / 131: likewise / 133: no lig / 134: no minor color / 144-145: no lig / 221: cs over 1 / 222: no lig / 223: likewise / 225: likewise / 228-281: voice changes back to C clef on the fourth stave line up / 230-231: no minor color / 235: 2 C (as in CS 51) / 271-274: no lig / 275-276: likewise.

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Tenor; 1: the same applies to the flat sig & individual accidentals as with the Superius above / 4: 1 & 2 replaced by br F / 5: no lig / 6-7: likewise / 7-9: ligd / 12: no lig / 16-17: only 16,1-2 are ligd / 20-21: only 20,1-2 are ligd / 29-30: no lig / 49: likewise / 50: no minor color / 65-66: only 65,1-2 are ligd / 90: no cs / 91,3-4: replaced by sbr F / 99: single custos only, & page-turn ind by 'verte' / 115: cor over 1, but not over any notes at 118-124 / 125: clef change (to C clef on middle line), & m sign rptd / 139-140: no color / 140-141: no lig / 141: no minor color, & 1-2 are replaced by sbr A / 167,3-168: replaced by dtd-sbr F m G sbr A / 170: 2 F / 171: no minor color / 171-172: no lig / 184: no minor color / 189: m sign rptd / 207:1 is col & dtd / 212: likewise / 215: likewise / 217: no lig, & 217,3 is A / 250: cs over 1 / 270: a superfluous br F precedes 1 / 273-274: no lig / 280-281: likewise.

Bassus; 1: the m sign is given, and the same applies to the b sig and individual accidentals as with the Superius & Tenor / 1-2: no lig / 9: 1 B, & no lig / 11-12: no lig / 18-19: no color / 20,1-2: replaced by sbr E / 21: no color / 22,1-2: ligd separately from subsequent values / 23-25: only 23-24 are ligd / 27: no minor color / 29: no lig / 36-37: likewise / 37: 1 & 2 ligd / 51-52: only 51,1-2 are ligd / 59-60: ligd (as in CS 51) / 90-99: eleven measures of rests are given as in CS 51 (ten are needed) / 99: double custos / 107-108: no lig / 115: cor over 1, but not over any notes at 118-124 / 118-119: no lig / 126,1-2: replaced by br F (as in CS 51) / 127-128: replaced by br C br C / 134: no minor color / 141-143: only 141-142 are ligd / 147-149: no lig / 150: likewise / 188: single custos only / 202: no minor color / 205: cs over 1 / 243: 1 & 2 are both m / 257: single custos only / 271-272: no lig / 273-275: likewise / 276-277,1: ligd separately from subsequent values / 280-281: no lig.

Underlay; Petrucci 1505 texts the Superius fully, and provides the following cues for the lower voices.

Altus; Patrem omnipotentem / visibilium / Et in unum Dominum / Et ex Patre natum / ante omnia secula / Deum de Deo… (up to 'vero') / Qui propter nos / et propter nostrum / Et incarnatus est / ex Maria / et homo / Crucifixus etiam / passus / Et ascendit in celum / Et iterum venturus est / cuius regni / Et in Spiritum / et vivificantem / Qui ex patre...procedit / Qui locutus...Prophetas / Et unam sanctam / et apostolicam / Confiteor / in remissionem / Et expecto / Et vitam...Amen.

Tenor; Patrem omnipotentem / visibilium omnium / Et in unum Dominum / Filium Dei / Et ex Patre / Genitum / consubstantialem Patri / per quem...sunt / Qui propter...propter nostram / descendit de celis / Et incarnatus / ex Maria Virgine...factus est / Crucifixus / sub Pontio / Et ascendit...Patris / Et iterum / iudicare / cuius regni / Qui cum Patre...conglorificatur / Et unam sanctam / et apostolicam / Confiteor / in remissionem / Et expecto / Et vitam / seculi / Amen.

Bassus; Patrem omnipotentem / visibilium / Et in unum Dominum / Filium / Et ex Patre / ante omnia / Genitum non factum / Patri / per quem...sunt / Et incamatus est / ex Maria / et homo / Crucifixus etiam / sub Pontio / passus / Et resurrexit tertia die / Et iterum venturus est / vivos / cuius regni / Qui ex Patre / Qui cum Patre...conglorificatur / Et unam sanctam / Confiteor / in remissionem / Et expecto / Et vitam venturi / seculi / Amen.

Petrucci 1505 gives 'catholicam' instead of 'katholicam', and its reading (while distantly related to that of CS 51) gives some extended values differently to the latter and simplifies some Superius cadential passages. It also has less ligaturing than the other sources, and as in other Petrucci prints oblique ligatures tend to be avoided. It also has some small errors (Tenor, 270 and Bassus, 9).

(v) Spec (this reading orders the voices differently; the Bassus is below the Superius, and the Tenor below the Altus).

[Superius]; 26: no b / 30-31: as in CS 51 / 46: no b / 49: 1-2 ligd / 50: replaced by m A m G m F m E / 60: no b / 67: 1 is sbr / 77-78: replaced by m A m B sm A sm G sbr G m F & br G / 97,4-98: replaced by m A m C m B sbr A sbr G sbr & m F / 99: 1 is br with cor above, and no custos / 102,1-2: replaced by sbr G sbr m G m

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G / 104,1-2: replaced by sbr F sbr E / 109: no b / 113,3-1141: replaced by dtd-sbr G sm F sm E / 121-123: no coronas / 124: cor over 1, and single custos only / 125: m sign rptd / 149,2-150: replaced by dtd-sbr A dtd-sbr G / 160,4-165,2: replaced by sbr A / 188: cor over 1, & no custos / 189: m sign rptd / 190: 1-2 replaced by sbr G m G m G / 193: no lig / 196,3-197,2: replaced by sbr A / 225: no b / 233-234: no lig / 235: no b / 237,3-238,2: replaced by sbr A / 255,4-256,2: replaced by sbr A / 257: cor over 1, & no custos / 261-262: as in CS 51 / 273-274: no lig / 274: 1-3 replaced by dtd-sbr F m E / 281: cor over 1, & no custos.

Altus; 1: m sign om up to 124 / 23: 2 replaced by sm C sm B / 32-36: as in CS 51 / 38: 1 & 2 ligd / 39: no lig / 54-55: ligd / 56-58: replaced by sbr r & br C plus sbr C sbr C sbr C / 61-62: replaced by br D sbr D sbr D / 65-66: br sbr replaced by dtd-br / 68: 1 om (as in other sources) and no cs / 69: 3 replaced by sm D sm C / 70: 1 replaced by sm B sm A / 74: no b / 74,3-76,1: replaced by dtd-sbr B dtd sbr m A m col sbr F col m E / 78: 2 is br / 95: 2-4 replaced by dtd-sbr E / 97: 2 & 3 are B E / 99: cor over 1, & no custos / 101: 1 B / 123: coronas not given / 124: no custos / 125: m sign given / 164,4-165,1: replaced by col sbr D & col m C / 168: 3-4 replaced by sbr C / 171: cs over rest / 188: no accidental, cor over 1, and single custos only / 189: m sign rptd / 200: 2 F / 203: 2 E / 227: cs over 1 / 230: 2 C / 235: 2 C (as in CS 51 and Petrucci 1505) / 250: no cs / 257: cor over 1, & no custos / 269-270: L given as fully colored instead of half coloration / 281: cor over 1, & no custos.

[T]enor; 1: m sign om, and b sig only given on first opening (measures 1-124); throughout the entire voice no flats are signed as accidentals / 48,1-53: this passage is om from the main copy, and given after the rest of the voice on the first opening (a small mark above the rest in 48 indicates the omission) / 81: 2 E / 94: 1 E / 96: 3-4 replaced by sbr D / 99: cor over 1, & no custos / 110: 1 D (below) / 121-123: no coronas given / 124: cor over 1, & no custos / 130: 2 D / 139: 1 A / 139-140: no color / 140-141: no lig / 141: 1-2 replaced by sbr A / 144: cs over rest / 163: 1 replaced by col sbr G & col m F / 169: no lig / 170: 2 F / 171: cs over 1 / 171-172: no lig / 172: cs over rest / 184: 1 replaced by col sbr C & col m D / 188: cor over 1, & no custos / 219: cs over 1 / 232: scr corr from B above / 233: 2 D / 240: cs over 1 / 241,2-242,1: replaced by sbr E sbr sbr E / 244,1: scr corr from F / 246,3-4: minor color / 247,5-248,2: likewise / 250: cs over 1 / 252: 3 replaced by m A m A / 256: 1 and 2 are G C / 257: cor over 1, & no custos / 281: likewise.

Bassus; 1: b sig om throughout / 1-4: ligd / 9-10: likewise / 25: 1 A / 28: 1 E / 42: 1 B / 51: no flat / 53,1-54,1: ligd / 82,4-85,1: replaced by col sbr C & col m B / 86: 2 E / 90-99: nine measures of rests are given (ten are needed) / 99: no custos / 106: no accidental / 112,2-116: as in Petrucci 1505 / 120-121: replaced by br D br D, both with coronas / 122: 1 is D sbr, and 122,1-124 are ligd / 124: cor over 1, & no custos / 125: m sign rptd / 163: cs over rest / 178: 3 E / 188: cor over 1, & no custos / 199,1-2: replaced by sbr B / 200,1-2: minor color / 205: cs over 1 / 220: cs over rest / 228: cs over 1 / 237-238,2: replaced by sbr D m B m C m D & m lower G / 240: cs over 1 / 250: cs over rest / 255: 2 replaced by sm B sm A / 257: cor over 1, & no custos / 277: 1 G / 281: cor over 1, & no custos.

Underlay; Spec texts the Superius fully, but the initial ‘P’ of ‘Patrem’ is omitted and ‘catholicam’ is spelt ‘katholicam’ as in Trent 89. Spec provides the following cues and sporadic text for the lower voices.

Altus: Patrem / visibilium / Et in unum / Filium Dei / Et ex patre natum / Qui propter nos / Et incarnatus est / ex Maria / Crucifixus / passus / Et ascendit / Et iterum / erit finis / Et in Spiritum / Qui locutus...Prophetas / Et unam sanctam / Confiteor / Et expecto / Amen.

Tenor: Patrem / factorem / Et in unum...Filium Dei / Genitum non factum / Qui propter nos / Et incarnatus est / ex Maria / Et homo factus est plus full texting at ‘Crucifixus… non erit finis’ (125-188), and from ‘Qui cum Patre’ (205 onwards) but with the omission of ‘et Filio’ (208-209).

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Bassus: Patrem / Et in unum / Et ex Patre / Genitum non factum / Crucifixus /et sepultus est / Et resurrexit / Et iterum / Qui ex Patre / Qui cum Patre et Filio / Et unam sanctam / Confiteor / Et expecto resurrectionem / Et vitam / Amen.

Spec presents a reading which seems to be the result of extended transmission; there are numerous errors, some unique small-value variants, and also occasional variants found in the other sources. Broadly, these other sources fall into two distinct groups. Trent 89 and Mu 3154 are very closely related, while CS 51 and Petrucci 1505 share some variants and may represent part of a different line of transmission.

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190. [Touront?]; Sanctus (Trent 89 ff. 139v-141r, unicum, DTÒ VII inventory no. 593).

This setting makes very partial use of the Sanctus chant THAN 357F, which is at least of fourteenth century origin and is published in Gozzi, M., 'Wiser's Codices and the Absconditus Binchois' in Kirkman, A. and Slavin, D. (eds), Binchois Studies (Oxford, 2000), pp. 137-160. The present setting only appears to use the chant at the Tenor intonation, at Tenor 1-5, at the Benedictus intonation, at Tenor 105-109, and possibly at the Superius endings of the first and final sections (but even some of the suggested elaborations in polyphonic passages here seem sketchy).

[Superius]; all voices on these pages of Trent 89 suffer from deterioration; it seems better merely to mention this here rather than to give extensive lists of small lacunae / 1: m sign given before first stave / 13: 2 & 3 are G E / 14: p div follows 2 / 18: 1 is br / 19: 5 is erased / 65: at the start of the second page-opening the m sign is given before the first stave in the three upper voices / 93-96: lig uc / 103: lower divisi given as A.

[Contra]; 1: no voice-name is given, & the b sig is om in the three lower voices (conj supplied, in view of the number of flats needed and also because the chant at the Tenor intonation needs a b sig) / 30: flat given before 1, at the start of a new stave (for no apparent reason) / 59: 4 C / 103-104: the first note of the lig here is horizontally extended (either L or mx?) / 114: 2 uc / 121: p div follows 2 / 130: 4 uc / 145: 3 om (conj supplied) & upward tail on 4 is erased / 148: 3 sbr.

[Tenor]; 1: the intonation clef (C clef on the middle stave line) is not rptd for the start of the polyphony, and the intonation is followed by a double custos. Also the voice-name only occurs on the second page-opening. / 23: p div follows 2 / 30: p div follows 2 / 33: p div follows 4 / 35: cor om / 64: likewise / 65: m sign given as C / 105-106: uc / 137: p div follows 2 / 158: 2 uc.

[Tenor] bassus; 1: this voice is only labelled 'Tenor bassus' at the start of the second opening (from 65 onwards; the first opening merely has 'Bassus'). / 23: p div follows 2 / 24: p div follows 2 / 107: p div follows 2 / 110: p div follows 2 / 123 and 126: these ligd breves (unusually) are dtd, to clarify the correct reading / 127: 1 F / 130: p div follows the br rest here / 150: p div follows 2 / 154: p div follows 1.

Underlay; fully texted only in the Superius, with the lower voices having sectional incipits. Quite a few details of the Superius underlay seem to need adjustment. The word 'Sanctus' is split 'Sanc-tus' both times, 'Pleni' (36-43) is given at 36, '-ria' (52-55) is at 55, 'Osanna' (65-89) is at 65, 'in ex- ' (90-98) is at 83-84, '-celsis' (99-103) is at 98-99, 've-' (107) is at 106, 'no-' (117) is at 117,5, '-mini' (131-134) is at 133,5-134, 'Osanna' (135-142) is at 135, 'ex-' (146) is at 144,1, and '-celsis' (157-159) is at 157,2-158,2.

Bibliography; Mitchell, 'Regional styles...', and Gozzi, *op. cit.* (which publishes a four-voice setting of THAN 357F that is very probably the work of Binchois, since it pairs convincingly with a well-known four-voice

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Agnus Dei setting by him which uses a related chant). The Sanctus is found in Trent 93 (DTÖ no. 1819) and also Trent 90 (DTÖ no. 987). I consider that the present setting is likely to be Touront's for the following reasons. Firstly it follows his troped *Recordare* setting in Trent 89. Secondly, the use of the lower-voice name 'Tenor bassus' is also found in Touront's Missa *Mon oeil*, and the formulaic ending of all movements in that Mass is similar to the final measures of this Sanctus setting. The setting's sequence of mensurations is also similar to that in the Missa *Mon oeil* Sanctus, and there is also a little use of contrasting scoring as also found in the latter Mass. On the other hand, the undistinguished four-part writing in this piece might persuade readers that it is the work of somebody else. In this respect I note the barely-disguised parallel fifths at the first two sectional cadences, the hybrid cadence at the end of Osanna I, and the seventh between the outer voices at 114. It should also be noticed that the Tenor here is an internal voice with fourths against the Superius.

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191. Sanctus (Trent 89 ff. 187v-189r, unicum, DTÖ VII inventory no. 636).

This setting has more or less unelaborated chant cantus firmus in its Tenor (the Sanctus melody is THAN 32var). The version used is very close to that of Grad Pat f. 194v, which has been used as our underlay model. Grad Pat gives this chant the destination 'Pascale'. For a claim that this chant was mainly restricted to the Passau rite, see Leverett, A., A Paleographical and Repertorial Study of the Manuscript Trento, Castello del Buonconsiglio, 91 (Ph. D. dissertation, 2 vols, Princeton, 1990), I, p.89.

[Superius]; 1: large gaps have been left between the clef and m sign & the first notes in both this voice and the Contra primus (probably for majuscule initials) / 37,3: the '3' sign here only applies to the colored values in this measure, but no cancelling sign is given (both Contras give cancelling signs after their initial proportional passages, at 44). These are omitted in our score to reduce clutter, and in any case are not strictly needed because the coloration in each voice indicates proportion anyway. / 94: erasure follows 4 / 96: the three-semibreve unit which closes this setting seems unavoidable, and maybe the mix of manuscript and editorial coronas here should simply be ignored for a tidy ending in performance. The voice-order in the manuscript is Superius-Tenor-Contra primus-Contra secundus.

Contra primus; 12: erasures follow 3 / 21: 4 sbr / 43: 5 and 6 are dtd-m sm (technically these should be col dtd-m & f) / 44: cancelling m sign C given following proportional passage / 45,2: scr corr from err col / 52: 3 uc / 79: 3 D.

Tenor; 1: the intonation clef (C clef on the fourth stave line up) is not rptd for the polyphony, & the intonation is followed by a double custos / 74: superfluous L G follows 1, with cor over the L instead of over 74,1 / 79-97: b sig om / 95: 2 sbr.

Contra bassus; 43: natural (written as a natural) ind before 42,3 / 44: a cancelling m sign C is given following the proportional passage / 74: 1 is preceded by a superfluous br C (see the Tenor discrepancy at the same point) / 91: no cancelling m sign given following the colored values here / 96: 1 not dtd.

Underlay; fully texted only in the Superius, with the lower voices having sectional incipits. The Superius texting seems to need some revision; '-ctus' (7) is at 4,5-6 & 'san-' (7) is at 5,3-4. 'Deus' (14-17) is at 15,2-4, 'Saba-' (18-26) is at 18,1-3 and '-baoth' (with an erroneously repeated first syllable) is at 27,3-28,1; 'ce-' (33) is at 34,1; '-li' (38) is at 37,2; 'ter-' (41) is at 39,3; 'glori-' (45-48) is at 45,1-46,3; '-a' (50) is at 48,3; 'tua' (53-55) is at 53,3-54,1; '-celsis' (74-75) is at 72,2-73,3; 'venit' (77-78) is at 77,2-5 & 'nomine' (80-81) is at 79,3-80,2. 'Osanna' (87-92) is at 86,3-87,3; 'ex-' (93) is at 93,1-2, & '-celsis' (96-97) is at 96,1-3.

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Repeated values at the same pitch also invite repetitions of 'gloria' (Contra primus, 51-52) & 'Dominus' (Contra secundus, 14-15).

Bibliography; Mitchell, 'Regional styles...', where the latter Grad Pat reference is incorrectly given as f. 194r. Other settings of this Sanctus melody survive, for example Strahov no. 85 (for four voices) and no. 113 (for three), plus another three-voice setting in Trent 91 (DTÖ no. 1228). Also the Trent 91 four-voice Sanctus DTÖ no. 1224 is quite similar to the present piece, but uses a different chant in its Tenor (THAN 29var). In comparison with most of these settings the present Sanctus seems quite awkwardly written, with outer-voice consecutive triads at 2-3 and an awkward progression that gives the melodic effect of diminished intervals at 43-44. Its voice-ranges, use of sesquialtera against duple rhythm and rhythmic intricacy also recall some passages in the Philippus Missa *Hilf und gib rat* (see the Appendix following no. 61 in the Trent 89 edition) but these characteristics are hardly enough to justify editorial attribution.

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192. Sanctus (Trent 89 ff. 244v-245r, unicum, DTÖ VII inventory no. 676).

The insertion 'Marie Filius' in the Benedictus makes this Sanctus setting suitable for Marian Masses. The outer voices are in void mensural notation and the Tenor (in chant notation) presents the Sanctus chant THAN 49, of eleventh-century origin and still in use today (modern version: LU 1997 p. 27). For Tenor underlay purposes I have used Grad Pat f. 190v as a chant model. This version is not dissimilar to the Trent 89 Tenor, and is found in Grad Pat with other chants for Marian Masses.

Superius; as with no. 190, all voices on these pages of Trent 89 suffer from deterioration. Mentions of minor lacunas are therefore omitted from the following notes / 1: m sign om (presumed to be O in the outer voices) / 11: 2 B / 21: 1 is dtd-m / 24: 2-3 are col sbr and col m / 31: clef rptd at the start of this section (for no apparent reason: the parent source might have had a page-turn here). / 40,2: scr corr from err col, with a small inverted 'v' below this note / 45,4: uc due to lacuna.

Tenor; no mensuration sign seems necessary since the chant notation here has no mensural traits. Also, I have used mid-measure double custos at 22 & 39 to indicate some of the chant's formal divisions (Trent 89 uses single custos at 22, and none at all at 39). / 3-4,1: uc due to lacunas / 8,3-9,1: likewise / 18: 3 uc / 20: 1 B / 23,3-25,2: as at 3-4 / 33,2 & 45,1-3: likewise.

Contra; 1: m sign om / 2,2: scr corr from m C / 8,4-9,2: this passage is written on a roughly-drawn stave continuation at the end of the Contra's first stave / 15 and 30: single custos only / 34,2-3: this sbr lig is written unconventionally as an upward oblique / 35: 4 F / 38,2: sbr E / 45: 6 E / 46: the rest is followed by superfluous notes (sm D sm C sm A sm B) with the last two of these being damaged by lacunas / 47: 1 sbr.

Underlay; texted in the Superius up to 'Benedictus', and with fully underlaid text in the Tenor plus sectional incipits for the Contra. In the Tenor, the words 'Marie Filius' are written above the main text line, and the words 'qui venit' are given twice (with the first effort crossed out). The Trent 89 underlay needs considerable adjustment to make this setting workable, and in view of the extensive number of repositioned syllables in our score no lists of original positions are given here. Repeated same-pitch values in the Contra also invite repetitions of 'Osanna' at 24 and 41.

Bibliography; Mitchell, 'Regional styles...', with a photograph of Trent 89 on p. 162. Other fifteenth century settings of this plainsong survive, notably a four-voice one in Trent 88 (DTÖ no. 402) which is also found in

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Spec and Strahov (attributed to 'Flemmik' in the latter). In both Trent 88 and Strahov a paired Agnus setting follows this Sanctus. It will be noticed in no. 192 here that the outer voices are similarly written in passages where the Tenor repeats melodic formulas, and that there are minor integrating features which make this a well-wrought piece in spite of its reliance on cadential clichés. Strahov contains several more chant settings with a similar texture and chant-notation Tenors.

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SIGLA FOR PRIMARY SOURCES AND SELECTIVE SECONDARY SOURCES NOT CITED OR INFREQUENTLY CITED IN PREVIOUS INSTALMENTS
(secondary sources are asterisked).

Aosta	Aosta, Biblioteca del Seminario, ms A[1] D 19 (composite musical source, otherwise usually referred to as AO-I to AO-IV)
Bolzano	Bolzano, Benediktinerkloster Muri-Gries, fifteenth century fragments described in Gabrielli, G., 'A New Source of Quattrocento Music Discovered at Bolzano' in EM XLIII (2015) pp. 255–67
Bratislava Inc 33	Bratislava, Miestne Pracovisko Matice Slovenskej, Inc. 33. Part of the fifteenth-century Kosice fragments described in Gancarczyk, P., Musica Scripto (Warsaw, 2001) pp. 155-167. There are two sets of fragments, respectively numbered 33 & 318. At least some of the former leaves may only survive as photographs.
BerK	Berlin, Staatliche Museen der Stiftung Preußicher Kulturbesitz, Kupferstichkabinett, ms 78. C. 28 (*olim* Hamilton 451)
Cas	Rome, Biblioteca Casanatense, ms 2856 (olim O.V. 208)
Chasse	Octovien de Saint-Gelais & Blaise d'Auriol: La Chasse et le depart d'amours (first edition by Vérard, Paris, 1509)
Cordiforme	Paris, Bibliothèque Nationale, ms Rothschild 2973 (I.5.13); Chansonnier Cordiforme
CG	Rome, Vatican City, Biblioteca Apostolica Vaticana, Cappella Giulia ms XIII.27
CMTQ I *	Gozzi, M. (ed), Codici Musicali Trentini del Quattrocento vol. I, Sequenze (Trento, 2012)
DPLSER *	Feininger, L. (ed), Documenta Polyphoniae Liturgicae Sancte Ecclesiae Romanae (four series, commencing 1947)
D-Rp 90 th. 4°	Regensburg, Bischőflich Proskesche Musikbibliothek, ms 90 th. 4° (for contents, see RISM B III pp. 181-191)

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Dijon 517	Dijon, Bibliothèque Municipale, ms 517 (olim 295)
Douce 381	Oxford, Bodleian Library, ms Douce 381 ff. 20-23; section of an English songbook from ca. 1400 bound as part of a composite source
EdM 87 *	Noblitt, T. (ed), Der Kodex des Magister Nicolaus Leopold: Staatsbibliothek München, Mus. ms. 3154, Erster theil (*Das Erbe deutscher Musik* Band 87, 1987)
EscB	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivio de Música, ms IV.a.24
Faenza 117	Faenza, Biblioteca Comunale, ms 117. Composite source with a fourteenth / fifteenth-century keyboard music manuscript with later fifteenth-century additions by Johannes Bonadies (ca. 1460-70)
Florence 27	Florence, Biblioteca Nazionale Centrale, ms Panciatichi 27
Florence 176	Florence, Biblioteca Nazionale Centrale, ms Magl. xix.176
Florence 2356	Florence, Biblioteca Riccardiana, ms 2356
Florence 2794	Florence, Biblioteca Riccardiana, ms 2794
GS *	Frere, W. (ed), Graduale Sarisburiense (2 vols, London, 1894)
GT 1979 *	Graduale Triplex (Solesmes, 1979)
Grad Pat 1486	Neukloster zu Wiener Neustadt, Stiftsbibliothek, ms A 13; Passau Gradual with colophon giving its date as 1486
Harley 2942	London, British Museum, ms Harley 2942 (fourteenth-century Sarum Processional)
Kuttenberg	Vienna, Ősterreichische Nationalbibliothek, ms 15.501; fifteenth / sixteenth-century Gradual from Kutna Hora in Bohemia
Lansdowne 462	London, British Library, ms Lansdowne 462 (fifteenth-century Sarum Gradual)
Lausanne	Lausanne, Archives Cantonales Vaudoises, ms A e 15; half-page fragment from a fifteenth-century choirbook of probable English origin
Leipzig 1084	Leipzig, Universitätsbibliothek ms 1084 (music added after 1450 to a manuscript owned by Johannes Klein of Lőbau. See Ward, T. 'Music in the library of Johannes Klein' in Kmetz, J. (ed), Music in the German Renaissance (Cambridge, 1984), pp. 54-73
Linz	Linz, Bundesstaatliche Studienbibliothek ms 529 (26 fragments from a music collection of ca. 1490)
LoD	London, British Museum, additional ms 27630

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LR *	Liber Responsorialis (Solesmes, 1895)
Louvain	Louvain, Park Abbey, Alamire Foundation, ms without shelf number (fifteenth-century chansonnier)
Mu 5023	Munich, Bayerische Staatsbibliothek, mus. ms. 5023 (small-size music collection belonging to Johannes Greis at Benediktbeuern, dated 1495, with much of the content being chant)
NYB	New York, parchment bifolium from a manuscript probably from the Veneto in the 1430's, in the private collection of Stanley Boorman
Odhecaton A	Harmonice musices odhecaton A (partbooks printed by Ottaviano Petrucci, Venice, 1501)
Oporto	Oporto, Biblioteca Pública Muncipal, ms 714
P 1719	Paris, Bibliothèque Nationale, ms fonds français 1719 (poetry manuscript from the 1480's, probably from the Loire valley area)
Paris 4379 IV	Paris, Bibliothèque Nationale, ms nouv. acq. 4379 section IV (ff. 69-92; very probably the final part of the manuscript Seville, Biblioteca Capitular y Colombina, ms 7-I-28)
Paris 676	Paris, Bibliothèque Nationale, Département de Musique (Fonds du Conservatoire), Rés. Vm^7 676 (songbook copied in 1502, possibly in Mantua)
Pav	Pavia, Biblioteca Universitaria, ms Aldini 362 (*olim* 131.A.17)
Petrucci 1505	Fragmenta Missarum (partbooks printed by Ottaviano Petrucci, Venice, 1505)
Q18	Bologna, Civico Museo Bibliografico Musicale, ms Q18 (*olim* ms 143)
Segovia	Segovia, Archivo Capitular de la Catedral, ms without shelf number
R1411	Rome, Vatican City, Biblioteca Apostolica Vaticana, ms urb. Lat. 1411
UP *	de Goede, N. (ed), The Utrecht Prosarum (*Monumenta Musica Nederlandica* VI, Amsterdam, 1965)
Uppsala 76a	Uppsala, Universitetsbiblioteket, ms Vokalmusik i Handskrift 76a
Verona 757	Verona, Biblioteca capitolare, ms 757

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